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Music Clubs

MAGAZINE

VOL. XXXV NO. 3

The Inheritance of Musical Talent—

*A Noted Research Professor
Describes How Frequently
It Is Shared by Members
of the Same Family*

So You're Going on a Concert Tour—

*A Sequel to the Last Issue's
"So You're Planning a
New York Debut"*

Mozart and Uncle Wiggily—

*A Music-Minded Mother Com-
ments on the Variation of
Musical Taste in Youthful
Patrons of a Record
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NATIONAL FEDERATION OF MUSIC CLUBS
MRS. RONALD A. DOUGAN, *President*

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OUR COVER PICTURE

The charming Tiepolo print on our front cover is, we believe, pleasantly reflective of the holiday season. For its use we are indebted to Angel Records.

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OUR PRESIDENT WITH ONE OF THE FEDERATION'S BEST KNOWN COMPOSERS, MANA-ZUCCA.

Mana-Zucca's latest important work, a violin concerto, was world-premiered in New York City December 9 and 11, with Joan Field, the violinist who appeared on the all Mana-Zucca program at the Miami Biennial, as the soloist, and the American Symphony Orchestra, Enrico Leide conductor, accompanying. Critics hailed it as an important new contribution to violin literature.

GREAT SECURITIES

WHEN Paul wrote to Timothy and said, "Keep the great securities of your faith intact," he was of course speaking of spiritual values and in terms of religious import. There are many kinds of securities, however,—spiritual, social, economic.

In the period before the great depression, those who thought they knew what were sound investments when values soared, business boomed, dividends multiplied, were astounded and bewildered when the crash came. Their securities vanished with depreciated values and disappearing dividends.

As we greet the New Year of 1956 and give thought to what it has in store for the National Federation of Music Clubs, we may well ask ourselves, "What are our cultural securities? Which investments are fundamentally sound? Are some always safe, meeting every test, while others prove worthless with the passing years?"

In this era of changing values there are three great securities which the Federation has found good. They were incorporated by its founders in its "object" fifty-eight years ago. First, to bring active music-lovers together into working relationship with one another; second, to aid and encourage musical education; and third, to develop and maintain high musical standards. To implement these objectives it set up administrative and departmental machinery, which through the years has so integrated and advanced the cause of music in America that the Federation has become one of its greatest bulwarks.

From the small beginning of a few clubs and choruses, the Federation has grown to 5500 groups, with a membership of 600,000. It has become a force in raising standards in every field of musical endeavor; it has championed the American composer; promoted and encouraged musical youth. It has discovered the gifted young artist and helped launch his career. The armed forces and veterans have been constant recipients of its musical service. It has been articulate in supporting legislation helpful to musicians. It has spread goodwill through constructive international music relations. Its time, strength, ideas, and substance have been given voluntarily, with the sole aim of serving the cultural needs of the nation.

In return, testimonials such as these have tremendous significance. The late Olin Downes said, "The growth of the National Federation of Music Clubs has been phenomenal—its work has gone forward with a degree of energy and organization through the years which has proven more important to American musical development than any other single musical center." And Dr. Rudolph Ganz says, "Nowhere else in the world is there an organization such as yours, doing so much for music. I wonder if you realize how powerful you are!"

We shall go forward, therefore, with renewed courage and faith to build, through the art of music, a social order in harmony with the highest principles of life, believing these investments to be secure, of permanent worth—and that they are our real securities.

Vera Wardner Dougan -

President

The Inheritance of Musical Talent

By

JACOB KWALWASSER, Ph.D.

It may seem paradoxical that scientific study of twins and their abilities can also give us clues as to the inheritance of musical talent, but such is the case. Since time immemorial, twins have been objects of intense interest. There are two types of twins—the identical and the fraternal type—and their differences were first recognized by Sir Francis Galton approximately 75 years ago. Identical twins, he found, result from the division of one single fertilized egg; fraternal twins are of two egg origin and in characteristics are more like any brothers or sisters. Galton, a cousin of Charles Darwin (famous for his theory of Evolution) coined the term Eugenics and founded this new science, which has so profoundly influenced our social thinking, and which has given us some clues in musical thinking as well.

Since 1885, extensive studies of both kinds of twins have been conducted, dealing with the frequency of multiple births, their sex, their variation in intelligence, etc. It was found, for example, that identical twins remained quite similar, although reared separately; that fraternal twins, as they grow up, become somewhat more unlike, although sharing the same environment. However, they still reveal much greater similarity than do siblings—ordinary brothers and sisters. Chance checking of characteristics of unrelated boys and girls reveals practically no correlation at all. Galton employed statistical techniques to prove that heredity rather than environment shapes our physical, mental and emotional characteristics.

Years of experimentation have continued the classic argument of heredity versus environment. The "nature" and the "nurture" camps have been at odds for more than half a century, trying to establish the dominance of one over the other. Attempts have been made to harmonize the two schools of thought, but a compromise on a fifty-fifty basis would be absurd. It is true, of course, that environment is a complementary consideration which changes man's behavior, superficially. Obviously, this writer believes in the dominance of hereditary forces.

(Editor's note: Dr. Kwalwasser held the first research professorship in musical research in America. He pioneered in studies of Music Psychology at Syracuse University and is author of many psychological and pedagogical tests, as well as five books, the latest of which is *Exploring the Musical Mind*, reviewed in our November issue.)



The young virtuoso violinist, Helen Kwalwasser, is the daughter of the author of this article. This portrait of her was painted by Wayman Adams.

Returning to our study of twins, intelligence tests in the area of mental measurement reveal only an insignificant I.Q. difference between identical twins. It is notable that less than 25% of ordinary brothers and sisters resemble one another so closely in intelligence. Fraternal twins show an average difference in intelligence of approximately 10 points. Where there is no blood relationship, differences of tremendous magnitude are found at all ages for I.Q. Thus it may be said that mental test scores

are quite similar when comparisons are made between identical twins. A little divergence is noted in the scores of fraternal twins and a little more for siblings. Unrelated children earn completely dissimilar scores.

Almost 20 years have passed since the author launched the first study of musical inheritance at Syracuse University with the aid of the Kwalwasser-Dykema Music Tests. In this study more than 500 brothers and sisters in the Hamilton Central and Ilion Central Schools of central New York were measured by Fay Swift. Our object was the measurement of musical talent—but we have talked above about the measurement of intelligence. This is because we encountered the same results which we learned about brothers and sisters and their tendency toward intellectual likenesses again in our measurement of music talent. Our music tests prove that brothers and sisters show somewhat similar abilities, while unrelated boys and girls in the schools show no resemblance at all in their scores. This study gives us further evidence on the influence of heredity in the field of music. The correlations in tests for musical capacity, statistically derived, show that there is considerable resemblance in *music test* results for brothers and sisters. The figures we get are very similar to those yielded by the *mental* measurements of brothers and sisters.

So much for brothers and sisters. Our next field of study was twins, and a study of their musical gifts was launched soon after. In this case as well, our results confirm the comparable studies of the intelligence of twins. In the earlier case, we had found almost identical intelligence scores of identical twins, and slightly greater divergence among fraternal twins. In measuring music talent as well as music achievement, an even greater resemblance is found between the scores of twins. This resemblance of score can be used for purposes of prediction—in other words, within limits, it is possible to predict the score of one twin from the score of another, without measuring both. This is one of the functions of correlation, and when the correlations are high, as in this case, similarity of results is highly predictable.

The statistical approach is not the only one in the study of heredity and music talent. The questionnaire method, supported by interview, was used by Amram Scheinfeld and reported in his text, *You and Heredity*. Some 32 famous instrumentalists and conductors, 32 Metropolitan Opera vocalists and 50 students of the Juilliard Graduate School of Music were investigated. Scheinfeld studied the brothers and sisters of these famous instrumentalists and found that in families where both parents had been talented, 71% of their children were also talented. In cases where only one parent had music talent, he found that 60% of the brothers and sisters of the same instrumentalists had talent. There was a 15% sibling talent group in cases where neither parent was talented.

Scheinfeld explains the theory of genes and how

they pre-determine behavior. With the facts supplied by his study of professional musicians, he reports that music talent usually manifests itself in early childhood and has its foundation in structures that are hereditary. Furthermore, he points out, an inherited musical endowment of a high order is a prerequisite for any real musical achievement.

The historical and biographical methods of study also dramatize the role of inheritance of music talent. Over a period of many generations, music history was written by the Bach family. In all, over twenty five members of the Bach family achieved musical distinction, while 13 others possessed strong musical gifts. The gifted Carl Maria von Weber came from a family of outstanding musicians, famous for many consecutive generations. We are possibly more familiar with some of the following examples of parent-progeny musicians: Johannes Brahms and his father Johann Jacob; Edvard Grieg and his mother; Bellini and his father; Cherubini and his father; Liszt and his father; Johann Strauss and his father; Viotti and his father; Mozart and his father; Paganini and his father; Walter Damrosch and his father; both parents of Antal Dorati; Pablo Casals and father; Claudio Arrau and mother and grandmother; Wanda Landowska and her mother; Gian Carlo Menotti and his mother; Gregor Piatigorsky and his father; Fritz Reiner and his mother; Joseph Szigeti and his father; Fritz Kreisler and his father; Jascha Heifetz and his father; Efrem Zimbalist and his father; Charles Munch and his father; Erica Morini and her father; Serge Koussevitzky and his father; Sergei Prokofiev and his mother; Igor Stravinsky and his father; Casadesu and wife and son; mother and father of Kirsten Flagstad; Kubelik and son; Pierre Monteux and son; etc. A volume would be required to present all the parent-progeny greats in music.

Another volume could be written on famous siblings in music. From the Mozarts and the Mendels to the Menuhins, the list of distinguished brothers and sisters is long and impressive. But does achievement in music always follow native music talent? The answer is no. Unhappily not everyone possessed of good musical potential makes his mark in music. There are many reasons why this is so. All too frequently, highly endowed individuals fail to use their talents because they are actually unaware of their endowment. Others aware of their gifts fail to use or discipline them. Discouraged by society's attitude toward art in general and music in particular, many men turn to other types of occupation. This waste of talent is irretrievable. Where talent exists potentially but is undiscovered or disciplined, of course, no achievement is possible.

It is to be hoped that we are letting less musical talent slip through our fingers. Nowadays, the possession of hereditary talent may be determined by music psychologists, years before the child takes his

(Continued on page 36)

HAIL! NINETEEN FIFTY-SIX!

Now that we're done with fifty-five
 And the New Year has come alive,
 Hail the elected generation
 Chosen to run our Federation.
 Out of a horn of plenty poured
 Let wide acclaim come to our Board,
 And while we're at it, we'll wish, natch,
 For spiritual joys to match

Let blessings pour, the while we cheer her
 Upon our Presidential Vera,
 For Dorothy Bullock to hail, get set,
 Cheer also for Hazel Post Gillette;
 And wish for a bank account replete, oh,
 And ever full, for Florence Freeto.

For whom with thanks our hearts are swelling?
 For Nell Alexander and Helen Snelling.
 For whom the brightest New Year's outlook?
 For Nina Howell and Bertha Herbruck.
 When in southeastern parts she'll tour
 We wish success to Irene Muir,
 Further northeast, our Mrs. Farnum
 Works with some stubborn areas, darn 'em.
 But brings them in, without a jolt;
 Then they make hist'ry by Gladys Coult.

Come friends, and hang a festive wreath
 For Helen Roberts and Marie Keith;
 That fifty six with joy fill her,
 This is our wish for Ada Miller.
 Past Presidents are quite a task-o-
 We can rely on Mrs. Pascoe.
 Just as on Juniors we will bet
 When guided by Marie Burdette;
 As for our Students we foresee
 A fruitful year with V. Pardee.

When I approach Louise Jaxtheimer
 Did you assume that as a rhymer
 I would forego her lengthy name?
 No! I will hail this dandy dame!
 In raising funds, let nothing hinder
 North Carolina's buoyant Hinda.
 To Nora Lee Wendland, let come good cheer;
 In fact, to all, a thrilling year!

We'd like to mention every member,
 Wish joys from now until December,
 But since we're limited in space
 Perhaps we've now come to the place
 Where we are taxing your forbearance.
 And so, from Havener and Behrens,
 Good wishes, plus a New Year's greeting
 To every club, at every meeting.

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But since we're limited in space
Perhaps we've now come to the place
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A Venture In Understanding

By EDITH BEHRENS

WHEN a choir of 479 American singers, and enough friends and relatives to swell the group to 600 persons, arrives on concert tour in such towns as Cardiff, in Wales, or Copenhagen, Denmark, or in Berne, Switzerland, the impact on the local population is a considerable one. Places for 600 people to live, places for them to eat must be found. Six hundred people descending on the shops in search of souvenirs to bring home is quite a surprise, and creates quite a rise in trade. Transporting these 600 people to and from a concert and on sightseeing trips takes some planning and a number of automobiles.

These were a few of the problems faced by the Salt Lake Tabernacle Choir on its European tour this summer. The largest musical group ever to travel together from America to Europe, Salt Lake's Choir sang all the way from Cardiff to Manchester, from London to Brussels, from Copenhagen to Berlin, from Frankfurt to Berne and Zurich. In between there was plenty of time for sightseeing, with special, full-day excursions to Stratford, Oxford, Versailles, Amsterdam and many other places of interest. Most of the choir members had never been out of the United States before. For them the European tour was a great eye-opener. And for the

Europeans who met them, 600 strong or individually, the impact of their goodwill and music was tremendous.

Says Richard Evans, for 25 years commentator on the choir's CBS Radio broadcasts and manager of the tour, "It was a venture in understanding."

The Salt Lake Tabernacle Choir has been making musical history ever since the hardy Mormon pioneers crossed the Great Divide with Brigham Young and finally arrived at "The Place" near where the Salt Lake City Mormon Tabernacle now stands. It was christened the Tabernacle Choir in 1870, grew to have more than 375 voices, and in 1929 began broadcasting from the Salt Lake City Tabernacle. Every Sunday morning in the 25 years, it has sung over CBS Radio a half hour of hymns, of Bach and Mozart and Handel, of excerpts from great oratorios.

Although undoubtedly one of the finest choirs in the United States, the Tabernacle Choir has only four professional musicians among its members. Its European tour featured as its "stars" the butcher, the baker and the homemaker of the Utah communities. More than a dozen of its members were on hand for the Choir's first broadcast 25 years ago, and

(Continued on page 31)



The Salt Lake Tabernacle Choir in a concert at Odd Fellows Hall, Copenhagen, Denmark.

Mozart and Uncle Wiggily — *A School Record Library*

By
GERTRUDE FRIEDBERG



Lisa and Bruce listening to the record player in the record library of Hunter College Elementary School, New York City.

SINCE Barbara is the sort of child who refrains from commenting on the events of her young life (I often wonder what a senatorial investigating committee would get out of her), it was some time before I discovered about the records. There seemed to be a lot of music emanating from her room. I assumed that it was the radio until one day I investigated. It was a long-playing record, *Tubby, the Tuba*. I knew the record and knew that we didn't own it.

Barbara was listening with one of those foolish open-mouthed smiles no adult would ever leave on her face for long.

"That was nice," I said as the record ended. "Where did you get that record, dear?"

"From school, of course."

"Well, you'd better bring it back very carefully. Take it back there tomorrow."

"I was going to."

The next evening, *Tubby, the Tuba* was not there. But Barbara was listening with the same foolish rapt smile to *The Story of Tchaikovsky* with its excerpts from *The Nutcracker Suite*.

"You have another record, I see."

"Well, of course. It's Tuesday, isn't it?"

"Do you get a record from school every Tuesday?"

"Everybody does. It's a library."

Barbara was attending Hunter Elementary School, a public school in New York City. It seemed incredible that any public school could have a record library when the papers were full of far more serious needs like blackboards and lunchrooms. But after a while I took the record library and Tuesday's tuneful contributions for granted. Yet a few years later when Barbara moved on to another school we missed the records. I felt I had to go back to Hunter to find out how one went about getting a record library in a school.

Hunter Elementary School on Park Avenue and 69th Street is housed in the fine gray stone building which also contains Hunter College. I found the record library on the sixth floor. In a large sunny room stood a tidy line of children, each with a record in his hands. A grand piano occupied one corner of the room. Three walls held cabinets filled with records. Two women sat at small, low tables which brought them eye-level with the children. The young, blonde one rifled through a card catalogue.

"Judy Heit," said the first girl in the line. "And I'm bringing back Burl Ives."

"Here I have you, Judy," said the blonde woman. She made a small mark on a card and took Burl Ives. The woman beside her made a mark in another cata-

logue. She had her hat and coat on and looked as if she were on her way home to cook dinner.

"As a matter of fact, she is on her way home to cook dinner," said my guide, Mrs. Eleanor Meltzer. "We're all members of a Parents Committee and work here on a voluntary basis."

She walked away to help Judy select another record to take home. Patiently she waited while Judy said, "Ooh, *Cinderella!*", briefly clutched it, put it back, asked for *Sing a Song of Heroes*, only to find she didn't want it, and finally declared firmly that Frank Luther's rendering of *Winnie, the Pooh* would do nicely for that week.

"These children are seven and eight," said Mrs. Meltzer.

"But where in the world do you get the records?" I asked her. "The last I heard of the Board of Education budget, it looked as if the teachers would be driven to pressing their own chalk out of old chalk dust."

I looked around and mentally started figuring the cost of the records. There must have been a thousand of them.

My guide darted from my side to catch up with a small boy in a green plaid shirt who was attempting to drag an album of Schubert's Seventh Symphony from a high shelf. She put the album back and led the boy to
(Continued on page 34)

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The author with the distinguished Latin-American composer, Ernesto Lecuona.

So You're Going on a Concert Tour

By ERNO BALOGH

IN THE LAST ISSUE WE GAVE
ADVICE ON A CARNEGIE HALL
DEBUT. THIS MONTH HERE IS
ADVICE ON THE CONCERT TOUR
BY A DISTINGUISHED PIANIST

THE young musician who is preparing for the concert stage usually visualizes himself playing before the large audience of a Carnegie Hall or one of similar size. The truth is, however, that only a few arrive at these olympian peaks. The great majority performs either before such national organizations as the Community and Civic Concert Series, or before music clubs and other local organizations.

But a concert in a small community where such an event is relatively rare can have much greater significance than one in a large city, where many other concerts, operas and plays compete. For the artist it is a new group to perform for and to understand—always a challenge. For the public it is a special concert to which they have looked forward for a long time. Besides musical joys, it offers also an opportunity for luncheons, teas, and receptions which are generally planned to entertain the artist.

Each visiting artist brings a unique glamour, a new color, a

fresh breeze, to the community, and as many as possible want to share the occasion. The city likes to show the visitor what it has to offer: a beach, a mountain range, blooming gardens, or a historical building. The people are proud of these and they want to share their pleasure. They wish to show hospitality and friendliness and they also want to enjoy an artist from a distant city or sometimes from a distant country. The artist, if he is intelligent, will find interest in what they have to offer. They also like to show off their local musicians and the visiting artist is often taken to a music school or to the studio of a music teacher to hear some of their own young talent. The artist on these occasions must show interest, have patience, and give praise and encouragement. Let us hope he will also enjoy being entertained and guided around the city. It means a great deal to a community that an artist with name and fame becomes part of its daily life. For the artist it may be an enriching experience to participate in the

work and pleasures of a community. It can be very rewarding to give encouragement, praise, advice and companionship and in return to receive friendship, affection, enthusiasm and hospitality.

The artist who assumes that his engagements start with the first number on the program and end with the last encore is gravely mistaken. His engagement starts the moment he arrives and ends when the train pulls out from the concert city. If the community is preparing too many activities, which is sometimes the case, one can reduce one's participation, but to stay away from all of them is a grave mistake. I know of one artist who makes it a point to do her Christmas shopping, at least in part, in some of the cities where she performs. Such activity is flattering to the city and is greatly appreciated. If an artist's time permits, he will also make friends by attending some local functions the day before or the day following his concert.

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1956 GREETINGS TO OUR SPECIAL MEMBERS

By CLARA TATLEY

THE year 1956 offers a timely opportunity to extend to others the privileges and enjoyment of Special Membership in the National Federation of Music Clubs. Orchids to State and National Officers, Chairmen and Board Members, who in addition to loyal service, set a worthy example by becoming Special Members, a large percentage choosing Life Membership. Before the Fall Board Meeting, your National Chairman of Special Members transferred from Life to Subscriber Membership to become California's first Subscriber—in fact, the first in any state to be announced this biennium. Who will be next?

Cordial greetings for 1956 to our many Special Members, especially to those introduced below.

IT is an honor and privilege to welcome into Special Membership *Mayor Fred B. Wheeler* of Raleigh, North Carolina, whose recognition and support of our great organization for the advancement of music is most encouraging and deeply appreciated.

Mrs. Nellie Wilson Footer, Charter Member of the Maryland Federation of Music Clubs and its current Recording Secretary, has joined the ranks of Life Members. She has given loyal service as State Historian and Publicity Chairman and is a member of the Music and Arts Club of Cumberland. In addition, she has participated in many community activities as former President of the Women's Civic Club, director of the Y.W.C.A. Auxiliary, Travelers Aid, and Girl Scout Organizations and worker in the Canteen of the Red Cross Blood Bank.

Mrs. Ernest C. Jones, President of the Kansas City Musical Club, one of the largest federated clubs, with 750 members—men and women—is serving as Western Chairman of Special Memberships for Missouri. She is a Special Member interested in piano, voice and the dance.

Peggy Stewart (Mrs. J. Randolph Coolidge), composer-pianist, has appeared as soloist with the Boston Pops Orchestra under Arthur Fiedler and others in the performance of her orchestral compositions. She has given six radio recitals and a recital of her own works before the National Association of American Composers and Conductors, of which

she is a member. Her published compositions include 50 songs and incidental piano pieces for special purposes, some of which have been recorded here and abroad.

Marjorie Trotter, National Chairman of Junior Composition, transferred from Individual to Life Membership before completing her term as Vice President of the Pacific Northwest District. A well known teacher of piano and theory in Portland, she served as President of the Oregon Federation 1945-1948 and since then as State Chairman of Young Artist and Student Auditions, as well as the Stillman Kelly and Marie Morrissey Keith Scholarship Auditions.

Mrs. Clifford J. Agnew, Special Member, is President of the Washington Federation of Music Clubs, concert singer and voice teacher, choir director and Founder-Director of the Lyric Singers of Olympia, a group which has sung at National Conventions.

Mrs. Rex T. Kiess, active member of the Fortnightly Musical Club of Coldwater, Michigan, who recently transferred from Individual to Life Membership, is a church soloist and solo member of the "Coldwater Discordettes," popular quartette, which has appeared at Michigan conventions.

Corinne Huntington Jackson, Individual Member of Battle Creek, Michigan, and author of three books of poetry and two of history, is included in many an-

thologies. She has served as First Vice President of the Michigan Poetry Society, Regional Vice President of the South Dakota Poetry Society, and is now Secretary-Treasurer of the Southwest District Music Clubs of Michigan. Mrs. Jackson has lectured extensively in South Dakota, Iowa, Minnesota and Michigan and conducted radio programs in the first two states. For three years she served as editor of *Pennwomen Bookshelf*.

Mrs. E. M. Jorgensen, Chairman of Special Memberships of the Idaho Federation of Music Clubs, sets the pace in her state by becoming a Life Member. She is Past President of a local club and devoted to Federation work.

Mrs. O. E. McGahan, Special Member, an officer in the Idaho Federation of Music Clubs and member of the Idaho Falls Music Club, was formerly active in the Utah Federation.

Mrs. Charles Black, new President of the Pacific Northwest District shows real diplomacy by claiming Life Membership in both states in her district—Washington where she now lives and Oregon, her former home. She is doing commendable work as Chairman of Special Members for Washington, State Chairman of American Music for the D.A.R. and Program Chairman for the Rainier Chapter.

Marie Hurley, Washington D.C., dynamic National Chairman of Legislation, recently transfer-

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Design in Musical Taste

By LILLIAN KNOWLES JONES

WHAT a wonderful world is ours! What an exciting period of history in which to be living! When we have such an abundance of art in painting, sculpture, architecture, literature and poetry, the best symphony orchestras, the finest string quartets, the most distinguished instrumentalists, singers and conductors—it is an extraordinary season of man's ingenuity and genius.

This prodigality has, over the years, produced all sorts of situations, conditions, attitudes and philosophies. Until the coming of radio, the development of the phonograph, and now of television, music enjoyment meant actual participation by men and women. The Choral Societies of our country flourished because people wanted to sing and their efforts became part of our inheritance. A few men like Theodore Thomas brought us the orchestral classics, and eventually professional and amateur orchestras began dotting the country. Opera followed soon after their establishment; and I do not have to enumerate the European singers who came to sing in New York, Chicago and Boston. Lieder singing entered the American scene in much the same way. The church was sluggish in its contribution—in the main it emulated the English Church, and gave its suspicious and doubting nod to the general musical component. There is a tremendous amount to be told of the development of music making in the United States since the turn of the century.

I have briefly outlined the extravagant display with which we have been blessed during the last 50 years. Less blessed are certain elements of mechanization and standardization in our American life today. This matter impresses one deeply when traveling across the country. "Quantity, in America, is not only a fact, it is a value." To say something is large, massive, gigantic is, in America, not a mere statement of fact, but the highest commendation. It is true that this may be so in Europe, but there the contrary valuation obtains as well. There, small and graceful and modest things have a special value, while mere bulk may be felt to be a defect. The average European takes his guest to the ancient churches of his city. He shows you streets and localities that have an historical or sentimental value. It will seldom occur to him to invite you to a steel mill or factory.

Where music is concerned, I am afraid we have also entered a period where the quantitative element has become a disturbing, and in many instances, discouraging ingredient. I take the liberty of quoting from a book by Paul Hindemith—one of the world's most distinguished composers. Hindemith taught at Yale University for several years. He writes, "Let us now contemplate a kind of listener who by his very nature can never be reached by any sincere endeavor of a musician; a listener who

never existed in earlier times, who is the exclusive product of our system of musical mass-distribution carried on by radio, Muzak and other relentlessly running music-faucets; a listener of the most degenerate type, who is surrounded by music every minute of his daily life. When he first came in touch with this continuous stream of music he enjoyed it as a musical treat. Then he got used to the permanent outpour of sound, and now he does not listen at all. Yet he wants to have this lulling noise, and the only time he feels uncomfortable is when by some mechanical defect his sound distributor ceases to emit its gifts. It is a non-stop flow of faceless sound."

Another germ that has infected our musical life and which has weakened it to an alarming degree is the inclination toward entertainment, entertainment whose sole aim is to gratify the listeners with pleasant or familiar sounds. Would you not say that a great many of the programs of the concerts we hear are so designed? The worship of virtuoso dexterity appears in this category, also.

I think that the blame for this lies, in the main, on the shoulders of the army of "musically alien"

(Continued on page 32)



The author depicted with her husband, Ifor Jones, conductor of the Bethlehem Bach Choir. Mrs. Jones is a well known contralto and oratorio soloist and follows the advice in this article by enthusiastically supporting local "singing evenings."

The Vienna Opera Re-Opens

By DOUGLAS A. MacKINNON

My first glimpse of the newly-rebuilt Vienna State Opera House was in the early evening the night before the great event. Flood-lighted from every side, its imposing and ornate exterior made it stand out like a great jewel. Traffic was being diverted, and the only means of crossing the square was under ground, four sets of moving stairs having been installed and only this very day placed in operation. In Vienna a light drizzle dampened the clothing of the spectators, but not their spirit. So great was the press that it took much time to get to the escalator nearest me.

On the morning of the Great Day there was to be a special ceremony whereby the Opera House was to be turned over by the State to Karl Boehm as Opera Director.

To enter the building was alone a thrilling experience. Its marble floors, carpeted stairs, crystal chandeliers, red upholstery so new and gleaming that one wanted to stroke these appurtenances. It was packed with people of sombre smartness, as invitations had requested that invitees wear dark clothing. Chancellor Julius Raab and other officials were in the large loge behind the parquet. Into the first loge to the left of the stage came Austria's President Korner and party, the audience applauding vigorously. From the loge hung a banner with the Austrian eagle in gold, the loge-rail decorated with sprays of red and white flowers. As the orchestra, the Vienna Philharmonic, began the *Austrian National Hymn*, the audience rose to its feet. There followed a slow impressive fanfare from Franz Schmidt's opera *Fredigundis* directed by William Loiblner. The opera's director, Karl Boehm, then entered the pit and led the orchestra in the lovely Air from Bach's Suite in D minor. Nearly an hour of speech making followed. Dr. Boehm made a brief speech and then conducted the orchestra in the Prelude to *Die Meistersinger* which was to close the event. But it elicited so much applause that Dr. Boehm offered a dividend in *The Blue Danube*, which was played with a deliberation and rhythmic emphasis that made it a very special performance.

After the momentous affair, one descended the green-carpeted grand staircase and out into another world of leaden sky and drizzle. Here was Lotte Lehmann besieged by a worshipping crowd, her way paved to her car by flunkies in yellow uniforms with white stockings and black hats. Old Vienna!

Evening arrived with surprising speed. The Opera direction had requested that people dress in "Frack oder Smoking" ("Evening-dress or Tuxedo"). At dinner I was able to peruse some of the literature given me by the Press Office. Of the \$10,000,000 cost of rebuilding the Opera House, about two-fifths had been supplied by the European Recovery Program.



Above—The ruins of the Vienna Opera House in World War #2; below, the Opera House as restored.



In one account I found 1640 seats as the number of places available. In another, 2000 as the number planned. In any case, there were not enough for the opening events, the tickets for which brought up to 5000 shillings (\$200), though a few were able to get in the top galleries for as little as \$2.00. All of the old building was destroyed by five bombs and fire except the front lobby and grand staircase. The new building was fashioned over the shell of the old, and was as nearly a replica of the original as possible. Vienna has a population of 1,750,000

(Continued on page 33)

In the Federation Spotlight

UTAH INVADES GREECE (Peacefully)



*Leroy Robertson,
who led the invasion*

We'd like to paraphrase Shakespeare, misquoting "How far a little candle throws his beams—So shines our Federation in this complex world." Because the international spotlight is being focussed—in both directions—on several Federation notables. One of them is the composer Leroy Robertson, who is chairman of American Composers on the Utah Board. At the University of Utah, he is also head of the Department of Music, which is a member of the Federation, as are all of its three choruses. Do you remember Mr. Robertson's Violin Concerto, played by Tibor Serly with the Salt Lake City Orchestra at our 1951 Utah Biennial?

Utah far from Greece? Not in the mind of a creative artist like Leroy Robertson. Mr. Robertson, whose own ancestors crossed The Great Divide with Brigham Young, has always been impressed with history's account of the heroic Battle of Thermopylae, where 300 Greek warriors stood to the man in a mountain pass to stem the invading Persian army. Last year he composed a Passacaglia, commemorating the Battle of Thermopylae, and the work was given its premiere last

summer by the State Orchestra of Athens, conducted by Alec Sherman. It was presented in the historic amphitheatre Odeon of Herodes Atticus at the foot of the Acropolis. The presence of their Majesties, King Paul and Queen Frederica and the Crown Prince of Greece, made the event even more exciting for the large Utah delegation which went to Athens for the premiere.

Dr. Robertson says that his is not battle music. Rather, he says, "It's a tribute to the great lessons of art, beauty and truth which Hellenic civilization gave to the world. I feel certain that civilization, without these lessons, would have now degenerated into savagery."

INTERNATIONALLY NOTED HARPIST FORMS GEORGIA CLUB

Sea Island, Georgia, is a famous all-year-round resort, an island in the Atlantic where President Eisenhower and other famous folk come for vacations. What, then, is its connection with Mozart's birthplace, the little town of Salzburg in Austria? One link is a Mozart-loving harpist, Artiss de Volt, who lives on Sea Island and who has been on the faculty of the Mozarteum Academy in Salzburg since 1935 (with the exception of the war years.). She has also been one of the soloists at the Salzburg Festival. A further link is the fact that some of the first settlers on Sea Island came from Salzburg, Austria, around 1735. They settled about a mile and a half from the oceanside spot where Artiss de Volt now has her harp school, with pupils from all over the country.

Last May, spurred on by Miss de Volt, these descendants of Mozart and many other folks not so descended, but still fond of music, organized a music club called the Mozart Society. They promptly joined both the Georgia and the National Federations and are doing many good things musically, including a gala concert in January to celebrate the 200th anniversary of the birth of Mozart. The club also puts on

four broadcasts a month, sponsored by the local piano company, the local photographer, and the Dixie Paint and Varnish Company. (Sometimes you find your sponsor, like the Blue Bird, right at home!) When she is not teaching and running music clubs, Artiss de Volt goes on joint concert tours, playing chamber music programs with her violinist sister, Charlotte de Volt. Born in Boston, the two sisters have made music together since their childhood, and still get together for a fall and a spring tour each year. In between, sister Charlotte lives in Boston, wife of the Science Editor of the Harvard University Press, while sister Artiss is married to a patent attorney, who has retired to live on beautiful Sea Island.

A SALUTE TO A FAMOUS FEDERATION FOLK SINGER



After her two children had graduated from college, Mrs. Araxy Odabashian decided it was her turn to do some studying. So she took herself abroad for three years to study languages and folk music and the customs of the peoples whose songs she sang. Not one to do things by halves, Mrs. Odabashian became fluent in the languages and dialects of six nations. A native of Lynn, Massachusetts, and a member of one of the oldest Armenian descended families there, she already spoke Armenian, Turkish, French and Italian. But she wanted to know something first hand about folk culture, to learn about traditional customs and holidays. Consequently she stayed at no hotels, but lived in the homes of the people who spoke the dialects she

wanted to learn. She went first to some of the French provincial towns; then to Rome, where she studied Italian peasant songs. She studied gypsy music and shepherd songs in Spain. She lived in peasant homes in Turkey, the Near East, Egypt, southern Germany and Austria. In each country she learned new dialects and songs.

The results of the trip are obvious in Mrs. Odabashian's picturesque folk song recitals, which she gives in native costumes. She has recently become a Special Member of our Massachusetts Federation. She sings now in 10 different languages. "And I'm studying a new one right now," she admitted recently.

LOUISIANA FEDERATION SUPPORTS EVANGELINE PAGEANT

The storied waters of Louisiana's Bayou Teche were the scene of a dramatic blend of history and romance this fall, when a modern Evangeline and descendants of the original Acadian settlers made a symbolic landing beneath the Evangeline Oak on the banks of the quiet bayou. Do you remember Longfellow's Evangeline, and the pilgrimage which took her from Nova Scotia to faraway Louisiana? She—or her modern replica—returned there this October, as part of a pageant written by Dr. Clinton Bradford for Louisiana's year-long Bicentennial Year celebration. Acadian and French folk songs, dances and legends also received top billing at the Festival. The Louisiana Federation was active in supporting the pageant.

GRACE NOTES Dramatic soprano Doris Doree is Artistic Director of the Empire Opera Company, and also runs the New Jersey Opera Workshop, a federated group which gave the world premiere of *The Door*, an opera by Irving Mopper during last year's Parade of American Music. Under her direction, the Empire Opera Company presented *The Door* and Menotti's *The Telephone* on November 19, 1955, at the Carnegie Recital Hall in New York. Miss Doree first came into touch with

the Federation when she went with the late Anne Macomber Gannett, then National President, to Maine during the war to launch the first Liberty Ship named for an opera singer—the Lillian Nordica—and sang some of the songs Nordica—Maine born—had sung some fifty years before Ronald Leonard, Rhode Island cellist, made his debut—a successful one—at Town Hall at the end of November. Young Mr. Leonard won three Federation awards last year: the Marie Morrissey Keith Scholarship, a scholarship to Interlochen, and the Keith Biennial Award, which he divided with another Student Audition winner Ramiro Cortes has been awarded first prize in the \$1,000 Composition Contest of the Los Angeles Philharmonic Orchestra. His winning entry, entitled *Yerma, a Symphonic Portrait of a Woman* was given its premiere by the Los Angeles Philharmonic, conducted by Alfred Wallenstein in late November. Young Cortes started his prize-winning career at 18 by winning our Charles Ives Indian Hill Scholarship in composition, won 2nd prize in our Young Composers Contest in 1953 and in 1955 won the \$500 first prize in the Steinway Centennial Contest for his *Sonata*.

FEDERATION BRIEFS

Guest of honor at the opening concert of the Waukesha Symphony Orchestra (federated) was National President Dougan. Wisconsin Federation officers also attended Past National President Ada Holding Miller starred as choral director at the 50th anniversary program of the Monday Morning Musical Club of Providence Not quite so old, the Schumann Heink Choral Club of Newark, N. J., has been doing big things in its 25th anniversary year. One was a choral program with a men's chorus joining in the latter part where excerpts from Gilbert and Sullivan operas were featured. The club gives concerts in leading Newark churches, sings for the patients in Lyons Veterans Hospital and is active in many other fields.



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From the Reviewing Stand

FILM REVIEWS BY SIGMUND SPAETH AND NAOMI REYNOLDS

BOOK REVIEWS BY GERTRUDE FRIEDBERG

RADIO AND TELEVISION NEWS NOTES BY NAOMI REYNOLDS

REVIEWS BY SIGMUND SPAETH

A laudable attempt to put Wagner's *Parsifal* on the screen has been made by Studio Films, but it turns out to be something of a mixture, in story as well as standards of production. The lack of color and the use of the French language cannot be considered handicaps. What hurts the picture is the combination of artificiality and preciousness, plus considerable distortion of the original story. Parsifal's mother is a reincarnation of Sieglinde, wandering through the forest, and Klingsor is primarily a barbarian despot. The boyhood of the hero suggests that of Siegfried, and there is even a dwarf, combining the worst features of Alberich and Mime. Climaxing these novelties are a Prologue and Epilogue set in an imaginary World War III, to emphasize the continuity of human problems. Through it all the music of Richard Wagner asserts its immortal beauty.

The great musical comedies of our time are now receiving worthy screen treatment, with all the advantages of modern color photography and sound reproduction. The Rodgers Hammerstein *Oklahoma!*, in the new Todd-AO process, set an impressive standard, far superior to the stage original, with such performers as Gordon MacRae, Shirley Jones, Charlotte Greenwood, Gloria Grahame, Rod Steiger, Eddie Albert and Gene Nelson surpassing the best efforts of their predecessors in the leading roles. The songs are as great as ever, profiting by the screen's opportunities for reprise and elaborate production, and this is true also of Agnes de Mille's ballets.

Samuel Goldwyn's *Gypsy and Dolls* also transcends the original, as it should, with Marlon Brando and Jean Simmons making a surprisingly successful entrance into the song-and-dance field, ably supported by Frank Sinatra and Vivian Blaine. A partial preview of *Carousel* suggests that this masterpiece will also profit by the latest techniques of the screen.

It should be noted that the classic *A Song to Remember*, dealing with the life of Chopin, is now available on 16 mm film, for clubs, schools, churches and homes. Detailed information may be secured from Screen Gems, Inc., 233 West 49th St., New York City.

REVIEWS BY NAOMI REYNOLDS

Paramount's *Anything Goes* with Bing Crosby, Donald O'Connor, Jeanne Marie and Mitzi Gaynor plus the dependable Phil Harris, is a fast moving, bright-lined musical. The biggest "star" of all, of course, is Cole Porter's memorable songs: *Anything Goes*,

You're the Tops, *It's d'Lovely*, *I Get a Kick Out of You*, *All through the Night and Blow*, *Gabriel*, *Blow*, plus several new tunes by Sammy Cahn and James Van Heusen. This seems to be the biggest musical as yet produced at this studio.

The Court Jester with Danny Kaye is lavishly produced, richly mounted in Paramount's Vista-Vision and with great wit satirizes the many "knights in armour" movies. The music is a collaboration of the talents of Sylvia Fine (Mrs. Danny Kaye) and Sammy Cahn, composer of the Oscar winning song *Three Coins in a Fountain*. Between them they turned out three excellent songs: *Baby*, *Let Me Take You Dreaming*, *Life Cannot Be Better* and *They'll Never Outfor the Far*. On her own, Miss Fine composed a specialty for her husband, *The Maladjusted Jester*, which is quite a tongue twister! The musical score was written and conducted by one of the young, new talents, tackling his first big-time motion picture chore, Vic Schoen. He is best known as composer-conductor on the Dinah Shore TV show, as well as other TV musicals. The production is extremely entertaining, the music is in keeping with the plot, which is light, and the choreography is good.

Another musical which will vie for top honors is MCM's *Kismet*, founded on the original stage play by Edward Knoblock. It, too, is lavishly produced in a setting depicting ancient Baghdad. Howard Keel is good as the great poet and Ann Blyth as his lovely daughter Marsinah. Lalume is portrayed by Dolores Grey, while Vic Damone is a plausible Caliph. Adapted from the musical play, the music by Robert Wright and George Forrest uses themes from Alexander Borodin's music. As a musical, dancing as well as singing is importantly spotlighted. Jack Cole designed the dances. Andre Previn, talented young composer, conductor and concert artist, receives credit for arranging and conducting the film's musical score in collaboration with Jeff Alexander. Songs which are already established favorites include *Baubles*, *Bangles*, and *Beads*, *This is my Beloved*, *Rhymes Have I*, *Stranger in Paradise*, and *Night of My Nights*.

BOOKS OF MUSICAL INTEREST

Reviewed by GERTRUDE FRIEDBERG

THE NEW COMPLETE STORIES OF THE GREAT OPERAS. By Milton Cross. Doubleday and Co. \$3.95.

A happy companion volume to the Encyclopedia reviewed above is the new revised and enlarged edition of Milton Cross's opera stories. Seventy-six

operas are included, with brief biographies of their composers. The stories are fuller and more literate than the usual synopsis and make pleasant reading with or without knowledge of the opera. You will be glad to find that the author has extended his book to encompass such modern works as *Wozzeck* and *The Saint of Bleeker Street*.

A MOZART PILGRIMAGE. By Nerina Medici and Rosemary Hughes. Novello and Co.

Two diaries, long covered with dust and unearthed by chance, tell the story of how Vincent and Mary Novello, enthusiastic admirers of Mozart, made a journey to Salzburg to present a small sum of money to the great composer's sister. Mozart was long dead by that time, 1829, but the Novellos spoke to his widow, his sister, his son and various friends. Husband and wife kept separate diaries, in which they recorded the incidents and manners of an 1829 trip by stagecoach, descriptions of concerts here and there and conversations with famous and obscure musicians.

The diaries have been eked out with interesting editorial comment and allusion and the book makes its appropriate appearance in time for the Mozart bicentennial.

PRIVATE LIVES OF THE GREAT COMPOSERS, CONDUCTORS AND MUSICAL ARTISTS OF THE WORLD. By Bernard Grun, Library Publishers, \$3.95.

From the lives of the great composers, from the after-concert stories about conductors, from the back stage gossip about singers and the cafe talk about violinists, from every corner of the musical world in which a witty word has been murmured or a retort regretted, the author has gathered his excellent anecdotes. As light and gay as its title is heavy, *Private Lives* may be regarded as the "Have You Heard This One?" of music. Some of the stories you may have heard, but most you will find yourself serving up to spark an after-dinner speech, to soften a rejection, to lighten a farewell.

Mr. Grun has selected his stories with taste and intelligence and has molded them to humorous crisis. If you haven't received or given *Private Lives* for Christmas, get it now for the enlivenment of your new year.

ENCYCLOPEDIA OF THE OPERA. By David Ewen. A. A. Wyn Inc. \$7.50.

A resourceful volume that may quickly become indispensable to opera lovers, David Ewen's Encyclopedia may be consulted for a quick answer to last night's sleepy question, or it may be memorized in order to win you \$64,000 on a quiz show. It contains plot outlines, biographies of singers, composers and conductors, notes on musical festivals, and indeed a line on almost anything in opera, each in its proper alphabetical niche.

I looked up *Ho-Jo-To-Ho!* just to check the author's vigilance, and was pleased to learn that it is

Brunnhilde's battle cry in Act II of Wagner's *Die Walkure*.

THE GUESTS OF FAME. By Daniel Stern. Balantine Books.

A young pianist unravels his difficulties and discovers his purposes in a discerning novel which plays its story against a background of recognizable figures in the worlds of concert and theater music. The novelist's limitation is betrayed by a tendency to duplicate the circumstances of one character in the lives of others. Yet the story is absorbing and its resolution credible.

PIANO NORMAL STUDIES. By W. K. Breckenridge. Vantage. \$3.50.

ON TEACHING THE PIANO. By Hetty Bolton. Novello.

INDISPENSABLES OF PIANO PLAYING. By Abby Whiteside. \$4.00.

Three new books on teaching piano make one wish that some earnest soul would do for piano study what the Applebaums have done for the violin student in "With the Artists."

Mr. Breckenridge has compiled a volume of notes, hints and gentle nudges. These are not without value, but they represent the teaching lore of one man. Of course the inspiration of one single personality can be far more effective than the pooled exhortations of many little men, but the very quality that makes the great teaching personality—the near igniting spark—is not to be found in the cold print.

Hetty Bolton's very brief essay is better organized. Essentially her dicta do not differ very much from those of Mr. Breckenridge. She pleads with teachers of piano to be controlled and courteous with children. Those of us who are familiar with present day teaching in schools of high teaching standards will recognize that courtesy and control are only the first steps toward a perceptive relationship which will elicit effective performance from a child.

As for Abby Whiteside's *Indispensables*, they are to feel the rhythm, feel the upper arm as a lever, feel the torso bones pressing firmly against the seat and just play the piano. This prescription, repeated tirelessly on each page, is enticing, particularly since one is urged not to count out the beats. I felt the rhythm down to my toes, was thoroughly aware of my torso bones, and saw-sawed my upper arms, but nothing much came of it. Maybe it's my piano. Doesn't know a bone when it sees one.

NOTES ON AUDIO-VISUAL EDUCATION

By NAOMI REYNOLDS

For the first time in history, representatives from both films and television sat down at an international conference in the international zone of Tangier to discuss their mutual problems. The meeting called by UNESCO attracted 37 experts from 10 European, three North American and one Asiatic

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country. Recommended was the establishment of an "International Center" of educational, scientific and cultural films for television with the object of promoting and encouraging greater production and diffusion of such films among the many television stations.

The Third American Film Assembly will return to the place of its origin when it meets in Chicago April 23-27 in the Morrison Hotel. The Golden Reel Film Festival, one of the features of this meeting, is a national showcase for outstanding 16mm information and cultural motion pictures. Films will be competing in 22 categories and will be exhibited over a three day period. A two-reel color film is now being made under the direction of Bert Haanstra, whose *Punta Rhei* won a Golden Reel Award at this year's Venice Film Festival. It will deal with the folklore, dances and costumes of the area around the Zuider Zee, as well as the fishing industry there.

Educational TV stations across the country are devoting about six percent of their time to musical programs. Their offerings, more than half of them live, cover the field from elementary instruction to the airing of some of the finest music in the nation. Local programs are supplanted by those produced for and distributed by the Educational TV and Radio Center. In Boston an entire concert of the Boston Symphony Orchestra was aired by ETV and WGBH-TV on October 3. This was the first televised broadcast in this country of an entire performance by a major symphony organization.

On the West Coast, KQED, San Francisco's ETV

station, presented the internationally known Griller String Quartet in what the station calls the first string quartet series in the history of television. The musical unit—in residence at the University of California for the past six years—has played in many of Europe's famous concert halls.

In Houston, St. Louis and East Lansing, Michigan, systematic musical instruction is being offered over ETV outlets. KUHT-TV has resumed the televised lessons in beginning and intermediate piano which last year drew an enrollment of more than 1,000 Houstonians. St. Louis residents now can earn Washington University credits for a course in music appreciation designed for the layman and Michigan State University is offering a music series for non-credit study.

The Radio Center program schedule includes the Vienna Philharmonic Orchestra, the Vienna Boys Choir, Dr. Howard Hanson, director of the Eastman School of Music; Dr. Leigh Gerdine, head of the Washington University Music Department and Dr. Jan Popper of the University of California at Los Angeles. Dr. Popper now follows the popular Dr. Frank Baxter with his ETV program on KNXT each Saturday which is titled *Spotlight on Opera*. It is a delightfully informative session of opera with the personable Doctor Popper making opera attractive to the layman, with unusual information and lore. Various excellent singers of this region demonstrate during the session with appropriate arias. Heinz Blankenberg, Beta Popper and many other young artists have been heard on the show. Natalie Limonick plays the background piano, when Popper is not seated on the stool himself.

Facetiously CBS Arthur Hull Hayes reveals that "television is a novelty and radio has no intention of dropping over and playing dead to the new medium!" Following his dictum and looking for something new, a local disc jockey has inaugurated a program still to be exploited in other parts of the country, we believe; half an hour daily of gospel songs. The idea was discouraged by many in the business, but now the show is firmly established on KGER, making Carl Blumay the first successful Gospel Hymn disc jockey; with a sponsor, no less! The program is heard every afternoon. Stacks of letters prove the need for this program, much of which is based on listener requests.

We would like to pay tribute to the "Standard School Broadcast" which links the home to the classroom with fine music; a symphony orchestra, a choral group, a dramatic cast and guest soloists all blend together with an educational theme, which is heard in 54,000 classrooms throughout the West, Alaska and Hawaii each Thursday. It is now in its 28th consecutive year of service. This excellent radio program, sponsored by the Standard Oil Co. of California, has received practically every award that is offered for superior programming.

How Fast Is a Hymn?

By MILDRED PEABODY NELSON

SOME like them fast, and some like them slow. The tempo of hymns, in short, is controversial. The ideas expressed here stem from a number of church music conferences, and from articles in various publications on church music. Others attending the same conferences and reading the same magazines may not agree with me. So I will paraphrase a frequently repeated statement: "The ideas expressed here are solely those of the author and do not necessarily reflect those of the Federation."

The first hymn in many churches serves as a choir procession. A choir keeping perfect step is more likely to sing in a spirited manner than the choir that just walks in without any rhythm. The sight of a choir proceeding purposefully gives a sense of exaltation that creates a worshipful attitude. To attain this good marching routine, it is necessary, of course, to rehearse carefully. It is a good idea to set a metronome at the tempo which is best suited to your choir, and try to maintain about the same tempo at each service. This is one hymn in which the congregation must be slighted, for it is necessary to maintain strict time between verses.

The architecture of churches varies so much that it is impossible to say anything specific about choirs which come in from side doors. These allow a wider latitude in the choice of the opening hymn, as hymns of slower tempo may be used.

Our greatest need for tempo study is in the hymns sung during the service. Every one should be "thought through" for the meaning, so that the tempo of the hymn will convey at once the mood of the poem. A number of hymnals have directions at the top of the hymn: Joyfully, slow and quiet, in moderate time, in

rather slow time, with flowing rhythm.

During a recent church music conference, the distinguished Dr. Robert G. McCutchan called our attention to the plight of elderly people in the congregation. He reminded us that as people grow older they slow down; if hymns are too fast, it discourages them from singing. That seems to me a good point to keep in mind, for congregational singing is one of the most important aspects of worship.

While phrasing does not really belong in a discussion of tempo, I should like to mention it briefly. The meaning of the hymn is all important, so phrasing must be studied carefully. Exaggerated phrasing is in bad taste; the basic rhythm of a hymn should not be interrupted. Have you all not heard "Take my life and let it be-e-e (gasp; pause), consecrated, Lord to Thee?" How much more meaningful it is when sung on one breath through "consecrated," with just a catch breath after the phrase.

The organist has the responsible job of setting and maintaining a tempo. One point to remember is that many people do not sing a note until they hear it. This means that the organ must lead the singing. As the choir reads music, they will sing with the organ and thus not be aware of the drag of the congregation. So it is up to the organist to be judicious in listening to the body of tone from the congregation and to try to achieve a beautiful unity.

When we speak of differences of opinion about tempos in church music, I think we all know that basically it matters little whether you sing fast or slow. The important thing for a church musician to remember is that he is creating an atmosphere in which it should be easy for his fellow man to find a worshipful mood.

CHOIR FESTIVAL DATES

Three state chairmen have reported Festival dates:

Iowa—Mrs. L. R. Keck, Chairman.

March 2, 3, 4, 1956—Choir

NATURAL SINGING AND EXPRESSIVE CONDUCTING

by Paul W. Peterson

A timely textbook that acquaints the reader with the fundamental principles of good singing, offers an introduction to advanced vocal techniques, and includes a section on choral conducting.

Mr. Peterson is Head of the Voice Department at Salem College, Winston-Salem, N. C. His book includes extensive classified and graded lists of anthems and solos.

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Workshop Festival. Directors: Mr. and Mrs. Lawrence Curry. Joint sponsor with Federation—Choristers Guild, 900 children will appear in final concert.

Maryland—Dr. James Allen Dash, Chairman, Jan. 15, 1956—Sacred Music Festival with church choirs of greater Baltimore at Lovely Lane Church, June 15, Music Festival—sponsored by the Civitan Club. All Federated choirs of Maryland invited to participate. Dr. Dash, Conductor.

Oklahoma—Mrs. Ernest Nelson, Chairman, April 22, 1956, Choir Festival—All State Federated choirs, including Junior Choirs, 500 expected in choir. Dr. Guy Fraser Harrison, Conductor.

HYMNS OF THE MONTH

January—*AWAKE, MY SOUL, STRETCH EVERY NERVE*
Text: Phillip Doddridge—1755
Tune: *Christmas* arranged from Handel, 1728

February—*PRAYER IS THE SOUL'S SINCERE DESIRE*
Text: James Montgomery
Tune: Thomas Hastings

Saluting the Western Region

MANY FINE PROJECTS ARE INITIATED IN THE FAR WEST

Rocky Mountain District

BUFFALO, WYOMING, MUSIC CLUB ENTERTAINS ENTIRE TOWN

A candle-lighting Vesper Service is held by the Buffalo Music Club each year on the Sunday before Christmas. The entire town of 2600 turns out en masse, for the event. This year, the Buffalo Music Club Chorus, under the direction of Ruth Seney, augmented their group with male voices and presented the *Hallelujah Chorus* from *The Messiah*.

The Sheridan Music Club and Cheyenne's Staff and Clef Club are planning for February another Pageant of American Music, with emphasis on American composers. Mr. Steve Sabo of Sheridan, one of Wyoming's sixty-odd composers, will be featured. The Staff and Clef Club recently presented Menotti's *The Old Maid and the Thief*, with an all female cast from members of the club.

The Folk Music Committee of the Wyoming Federation has taken on a project of recording authentic Indian music in the state. In Sheridan, Wyoming, this committee recorded music of the Arapahoe Indians, including the Wolf Dance, a contest song, the Eagle Song, three war songs and a series of chants. These recordings will be placed in the State Historical Society.

COLORADO FEDERATION JOINS IN CAROLING PROGRAM IN UNION STATION

The Colorado Federation members participated at Christmas time in a carol program for travelers in the Union Railroad Station every afternoon and evening during the week before Christmas. Hospital programs were also given. Federation members also worked for the success of the Denver Symphony Guild benefit Jewel Ball, held on November 20.

The Musicians' Society of Denver has purchased a baby grand piano to use for its meetings in the University of Denver's As-

sembly Hall. The group has also resumed its sponsored Junior Musicales.

A concerto composed by Cecil Effinger of Denver, a member of the Colorado Composers' Guild, was presented by the Denver Symphony Orchestra in October. The work had been commissioned by the Colorado State Federated Women's Clubs.

ALBUQUERQUE BOYS CHOIR OF NEW MEXICO GAINS WORLD RENOWN

The Albuquerque Boys Choir, which became a member of the Federation in 1954, is a great source of pride to the state. Directed by George Geake, the choir is composed of boys of several races and several creeds. The only requirements for the boys are being able to carry a tune, liking to sing and being willing to work. On Palm Sunday, 1952, the boys presented a 30-minute program of sacred music over the National Broadcasting Company Network, and did so well that on every successive Palm Sunday, they have been invited to repeat their concert. Last year, their program was chosen by the Crusade for Freedom to be broadcast over

Radio Free Europe to five countries behind the Iron Curtain.

The New Mexico Federation sponsored Ivan Davis, piano winner of the 1955 Young Artist Auditions, in a concert at Albuquerque on August 28. This was his last concert before leaving for Rome, where he is studying on a Fulbright Fellowship.

On September 14 the State Federation gave a gala Fiesta dinner in honor of Mrs. Helen Crowe Snelling, Western Regional Vice-President, in Albuquerque.

National Parks District

CONTEMPORARY MUSIC STUDY CLUB IN IDAHO HELPS FORM SYMPHONY ORCHESTRA

THE dream of having a Ricks College-Community Symphony Orchestra became a reality in 1946 because of the enthusiastic efforts of a group of members of the Contemporary Music Study Club of Rexburg and Sugar City. This group of women canvassed a 30 mile area to find musicians interested in such an organization. In 1948, Dr. Alma L. Dittmer be-



The Albuquerque Boys Choir during a joint performance with the "Dancing Waters." The combination of the two proved amazingly beautiful.



Mrs. Charles H. Pascoe, Chairman of the Past Presidents Assembly and former Western Regional Vice Crowe Snelling presents a check for the library fund and that office, and Mrs. Ruth Corlies, Arizona Vice President, pictured at a dinner for Mrs. Snelling in Tucson.



During Federation Day at the Pacific Northwest Music Camp, Western Regional Vice President Helen Crowe Snelling presents a check for the library fund to Francis Aranyi, director, while Mrs. Clifford Agnew, Washington State President, looks on.



Left, above: Wyoming's Staff and Clef Club presents Mervetti's "The Old Maid and the Thief" as a feature of the 1955 convention program. Left to right are Mrs. Peter Battaglia as Miss Pinkerton; Mrs. Hale Laybourn as Laetitia, and Mrs. Will Cruzan as the "old maid." Right, above, the closing banquet of the Wyoming Convention. Seated, left, is Mrs. Milward L. Simpson, wife of the Governor; and right, Mrs. Charles D. Cook, State President. Standing, l. to r. are Mrs. R. E. Batchelder, State Treasurer; Mrs. Glenn K. Rogers, Rocky Mountain District President, and Mrs. Sam M. Thompson, National Board Member.



Utahns Appear in Opera. Above is pictured the middle-aged female cast, directed by Mrs. Frank A. Johnson, which presented Gilbert and Sullivan's "Trial by Jury" in Salt Lake City. The performance was a great success.

came conductor of the symphony, and since that time the organization has averaged around three appearances a year, besides giving practice pleasure to its present 45 young and enthusiastic members. Its most recent concert on November 11, 1955, included the *Romantic Symphony* of Howard Hanson.

Membership in the Pocatello Music Club hit a new high this year with a total of 200 members, 30 of whom are new. To the townspeople, this organization represents the cultural backbone of the city. One of the club's major projects is to help young, talented artists, through White Elephant Sales, Silver Offering Teas, etc. This club also has many exchange programs with other music clubs in the state, which prove interesting and enlightening.

The Idaho Falls Music Club had as its major project this year to launch the Idaho Falls Symphony Orchestra as an independent organization. Thanks to the club's successful ticket sale and subscriptions, the orchestra will now present a separate series, under the direction of Professor Harold G. Mealy of Idaho State College. The orchestra has grown from a small beginning to a group of 45 competent musicians, who perform serious programs.

The Tuesday Musicales of Boise sponsored an unusual event on November 12, when 30 teachers presented 420 students in one giant Junior Piano Ensemble Concert. Each number was performed by from 16 to 40 students. This event grew out of an Eight Piano Symphony which has been giving successful concerts in the Boise valley since 1938. Since no music was available for such a group, members have had to undertake the task of arranging their own, which they have done with great skill.

MONTANA CLUB SPONSORS THE FLATHEAD SYMPHONY ORCHESTRA

The Music Club of Kalispell, Montana, took on the sponsorship of the newly formed Flathead Symphony Orchestra this year. Organized in 1952 by Mrs. Solveig



Idaho's Eight Piano Symphony



The Idaho Falls Symphony Orchestra



The Flathead, North Dakota, Symphony Orchestra

Grimsrud, who was its first conductor, the orchestra has grown progressively. Mrs. Grimsrud is now its concert master and Mr. James Johnson is its conductor. The orchestra plans to join the Federation this year, as a conse-

quence of the sponsorship of the Kalispell Club.

COMPOSER-WRITER GROUP FORMED IN SPANISH, FORK, UTAH

The Clef and Pen Guild, a composer-writer group, was organized

MUSIC CLUBS MAGAZINE



Dr. Crawford Gates,
who just won the Max Wald Award.

in August as a section of the local Spanish Fork federated music club. The objective of this new group is to prepare and present an evening of original works during the coming season.

A more complete account of Utah composer Leroy Robertson's "Salute to Greece" will be found in the "Federation Spotlight" section.

The music-drama section of the Salt Lake Literary Club was trained by Mrs. Frank A. Johnson, National Chairman of Opera Study, to sing the Gilbert and Sullivan *Trial By Jury*, with the singing jurors, all elderly ladies, dressed in men's clothes. It was a great success.

A happy occasion for teenagers in Spanish Fork came recently when officers of the newly federated Junior Music Club were installed. This club is being sponsored by the Senior Federated Music Club.

The Utah Federation rejoices that Dr. Crawford Gates, Associate Professor of Music at Brigham Young University, and former National Federation Chairman of Choral Music, is the winner of the first national competition conducted by the Max Wald Memorial Fund of New York City. The winning work, given a \$500 prize, was Dr. Gates' First Symphony, originally performed in 1953 by the Utah Symphony

Orchestra, and later by the Eastman-Rochester Orchestra under Dr. Howard Hanson.

Pacific Northwest District

WASHINGTON STATE FEDERATION HOLDS MEETING AT PACIFIC NORTH- WEST MUSIC CAMP

More than thirty members of the Washington State Federation and their guests gathered in August for the organization's first Federation Day at the Pacific Northwest Music Camp, to which the Federation has contributed for a number of years. The visitors were welcomed by the camp musical director, Francis Aranyi, who is also conductor of the Youth Symphony Orchestra of the Pacific Northwest. The Ellensburg Music Study Club took charge of the arrangements for the day.

A highlight of the Washington convention, held in Ellensburg, was a choral concert in which eight affiliated choral groups participated. The Youth Symphony, long an affiliate of the Junior Division, assisted in the program.

Each performing group presented one work by a contemporary American composer.

The Lyric Singers of Olympia, a 35-voice women's chorus founded and directed by Mrs. Marguerite Agnew, gave an all-American concert in the rotunda of the State Capitol Legislative Building, assisted by the Capitol String Quartet. The concert was attended by many state dignitaries and lawmakers.

Top project for the Richland Philharmonic Society was the performance of Kurt Weill's folk opera *Down in the Valley* in conjunction with the Richland Symphony Orchestra.

The Peninsula Music Club sponsored a "Queen of Music" in a campaign for raising funds for the Bremerton Symphony. The contest stimulated a gratifying interest among the high school music students.

The Philomel Singers of Seattle, directed by R. H. Kendrick, presented their 34th annual Winter Concert, with Miles Nekolny, the 1955 Federation Young Artist Winner, as guest artist.



The newly organized Pen and Clef Guild is welcomed by the Utah Federation. L. to r. are (front row) Mrs. F. C. Packard, Vice Pres. Utah Federation; Mrs. Hyrum P. Jones, Guild parliamentarian; Mrs. H. B. Mensel, Utah State Pres.; Mrs. Mark Swenson, Guild Treasurer. Back row, Mrs. David H. Thomas, Clef and Pen historian; Mrs. Eugene Hales, president Spanish Fork Music Club; F. J. Faux, Vice Pres. Clef and Pen; Mrs. Elmer Swenson, President; Avril Huft, program chairman; Mrs. Howard Zabriskie, secretary.



Oregon's first Student Choir from the Sacred Heart Academy in Salem, Oregon. Directed by Sister Regina Mary, the choir appeared for the January "New Year Luncheon" of the Federation on January 4.



How effectively Junior Festival Bulletin material can be used is demonstrated by this Normal Class in Piano, affiliated with the Oregon Federation of Music Clubs, and directed by Nellie Tholin. The Bulletin provides its current curriculum.

The Philomels sang last spring in Miami at the Biennial Convention.

A NORMAL SCHOOL CLASS IN PIANO ENROLLS 67 IN OREGON

A normal school class in piano, directed by Nellie Tholin in Portland, Oregon, enrolled 67 students, representing 14 towns. Classes will be held from October through April. All registration fees have been placed in the Students' Award Fund and will be

used for deserving young musicians.

At the last Board meeting, \$50 was voted for Mozart records for the music room of the Portland Public Library.

"Exchange recital programs" among seven or eight colleges of the Willamette Valley are creating great interest among students of college age.

The first in a series of piano clinics was held in Lebanon in early November, using material

from the Junior Music Festival Bulletins.

Two study groups for students and adults have been held by well known Portland teachers, one in Hymnology, and one in Opera Study. Three Parents' Workshops, designed to bring about better understanding between parents, teachers and students, have been scheduled.

Oregon's first Student Choir was presented in recital in January in Portland. The choir is from Sacred Heart Academy of Salem and was directed by Sister Regina Mary.

Golden West District

NEW MUSIC ROOM PRESENTED TO BRENTWOOD HOSPITAL BY CALIFORNIA FEDERATION

"The Fulfillment of a Dream" are the first words inscribed on the plaque presented to the new music room at the Brentwood Hospital in Sawtelle, California in memory of Mrs. Francis Eugene Payne by the California Federation of Women's Clubs and the California Federation of Music Clubs. A well equipped music room for the use of the patients at Brentwood had always been Mrs. Payne's hope, and at the time of her death the clubs began to work on the idea. Contributions were received from over 120 Southern California clubs of both Federations.

Two new clubs have been recently federated: the Little Symphony Orchestra, conducted by Gregory Millar, and the First Congregational Church Choir, directed by W. Leonard Beck.

David del Tredici, 17 year-old pianist, of San Anselmo won the \$5,000 and Gold Medal Kimber Awards, for 1955 in a statewide contest for teenagers in instrumental music sponsored by the California Federation and the California Music Educators Association. David was also chosen by Arthur Fiedler as soloist for his closing summer "Pops" concert in San Francisco.

The annual Opera Luncheon of the Pacific Musical Society sold over 600 tickets for the scholar-

ship fund of the Club's Junior Auxiliary. A Viennese Vintners Festival, a "Heurigen Abend," held in November, also benefitted the Junior Auxiliary Fund.

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**A DINNER FOR MRS. SNELLING
BY ARIZONA'S SOUTHERN DIST.**

Mrs. Helen Crowe Snelling of Seattle, Western Regional Vice President, was honored by the Southern District of the Arizona Federation with a dinner at the Pioneer Hotel, Tucson. The Musical Arts Club was hostess for the occasion. Mrs. Charles H. Pascoe, Mrs. Snelling's predecessor in office, now Chairman of the Past Presidents Assembly, presided, and various notables brought greetings. A Choral Group from the hostess club sang the *Federation Collect* and a group of Spanish folk songs was presented in costume by Mrs. Evangeline Urquides. Several National Officers and Chairmen attended, including Miss Clara Tatley of Los Angeles, Special Memberships Chairman; Miss Marjorie Trotter of Portland, Oregon, Chairman of Junior Composers; Mrs. Charles E. Black, president of the Pacific Northwest District, and Mrs. Eleanore Nevins, president of the Golden West District. Also attending were Utah's president, Mrs. H. B. Mensel, and Mrs. W. Clay Merideth, National Board Member from Colorado, Arizona's Vice President, Mrs. Corlies, and Mrs. F. J. Baffert, vice president of the Southern District in Arizona.

**SO YOU'RE GOING
ON A CONCERT TOUR**

(Continued from page 10)

Making a program for a concert in a small community is an entirely different problem from making one for a sophisticated metropolitan audience, which is acquainted with the standard music literature. This latter public is concerned with musical content, with the performance, and the personality of the artist. In the smaller community, however,

part of the audience is less musically sophisticated and much of the music literature is new to them. Consequently they are not in a position to evaluate the fine points of a performance, or the special background of the artist. They have heard some music—probably like music—but they cannot digest a heavy program. Some members of the audience may even have come out of curiosity, because they were talked into it or because they were taken along by a wife or friend who is a music lover. The background and expectations of these people cannot be ignored and you must offer some lighter pieces for them. There is, also, always a small group of the professional musicians in the town, whose taste must not be offended and whose expectations must also be satisfied.

The problem of reaching these various groups successfully is not easy. An instrumentalist can avoid playing several long compositions in succession and the vocalist can avoid too many songs in foreign languages. Although you will want to raise the horizon of your audience's musical knowledge, it is better not to try to educate. In the sum total of listeners, there will always be an infinite number of gradations in attention and appreciation; but the artist must find means which will convert these varied people into more experienced and more qualified consumers of music. Your final aim is to keep your audience's interest without a single moment of let-down. In order to do so, in order to enhance the effectiveness of your program, consider the following "don'ts":

Don't use the first group on your program for the purpose of warming up your vocal chords or your fingers. Do that before coming to the hall. Some artists entertain the false idea that the "real" concert starts after the first ten minutes of the program. It starts right with the first tone. It is important to establish a mood and atmosphere right at the beginning and to capture your

audience right away. They will form their opinion of you during the first five minutes.

When you have finished a group, don't linger around the stage, bowing to the public. The audience cannot keep on applauding forever. The sooner you leave, the faster you can return for your next bow or encore.

Don't wait too long between encores, if you intend to give one. Your audience will especially appreciate what you give freely, spontaneously and without too much coaxing.

Don't give long encores and be guided in your choice of encores, not by what you enjoy hearing or performing, but by what you sense your audience would enjoy.

Never forget—your appearance serves but one purpose: to bring pleasure and a rewarding experience to your public. And reciprocally, it will probably do the same for you.

1956 GREETINGS

(Continued from page 11)

red from Individual to Life Membership. At the Fall Board Meeting the Federation endorsed her as a member of the Committee to establish a Music Fine Arts and Music Communications Center and President's Inaugural Hall in Washington and President Eisenhower was so advised.

Mrs. Richard Gaisford, first President of the North Butte Country Club of Pennsylvania, who served a later term as well, has been presented a Life Membership by this organization. She served as PPA President and is now Counselor for a Junior Club.

Mrs. Jay Herbert, Special Member in Ohio, is a charter member of the Mansfield Study Club and President of the newly organized Auxiliary to the Mansfield Symphony, in which she is harpist.

Mrs. A. L. Hunter, Individual Member of Pittsburgh, Pennsylvania, State Chairman of Insomnia, is Junior Past President of the Pittsburgh Piano Teachers' Association and has served as judge of advanced classes in Junior Festivals for the past ten years.

Many New Opportunities for the Student Division

are outlined by VIRGINIA PARDEE, National Student Adviser

A celebrated, kindly musician walking in New York City one day was asked by a young man, "Sir, how can I get to Carnegie Hall?" He replied briefly with a smile, "Practice." To many young musicians here in America, Carnegie Hall symbolizes the goal of artistic achievement. The National Federation of Music Clubs realizes so well the distance a young musician must go in order to reach a stature of musicianship and artistic ability which would justify a Carnegie Hall appearance. To assist students in reaching their musical objectives, the Biennial Student auditions were initiated some 28 years ago. The annual National Composition Contests for Young Composers were organized in 1941. A total of 11 Nationally sponsored Scholarships are given to Summer Music Camps such as Aspen, Chautauque, Indian Hill, Interlochen, Brevard Music Center and Oglebay Park. Opera Workshop Scholarships have been created and none more generous than that of the Pennsylvania College for Women at Pittsburgh, Pennsylvania, which has for several years given a Summer Scholarship to one young singer in every state in which the Federation Student Auditions are held.

SCHOLARSHIPS AND AWARDS

Since 1953 there has been a National Biennial Student Award of \$500.00. At the Miami Biennial Convention last spring, this award was changed to \$600.00 divided as follows: \$200.00 to be given to a winner in each of the three classifications: Voice, Strings and Keyboard Instruments (Organ & Piano), the winners of the awards to be invited to appear on the Youth Program of the Biennial Convention of that year.

The Marie Morrissey Keith Annual Scholarship of \$250.00 rotates by Regions (Southeastern Region in 1956) and is renewable for the second year, making a total of \$500.00. For further information and application blanks, write to Mrs. Clair McTurman, 5149 North Meridian Street, Indianapolis, Indiana.

In addition to the Federation's own awards, our Students have been given an opportunity to broaden their musical experience in the field of strings by the Peabody Conservatory at Baltimore, Maryland. This String Scholarship was initiated several years ago and has been valued highly by the recipients for the opportunities afforded in solo and orchestral work. The winner, in his third year of study, will be given a full-size recital at the Conservatory, and opportunities to appear in radio and TV, as well as a "professional debut" and solo appearance with the Baltimore Symphony, under the auspices of the Baltimore Music

Club. State Student Advisers please note that this year's Scholarship includes board and room for at least the first year of study. In the Biennial year the Peabody Strings Scholarship Audition is held concurrently with the Student Auditions. During the interim years, each State handles the auditions with the Student Audition Chairman conducting the audition.

An additional opportunity has come to the Federation's String Players in the scholarship of the Shreveport Symphony Society and Centenary College of Shreveport, Louisiana. Obligations of this scholarship are: participation in the rehearsals and concerts of the Shreveport Symphony, and maintaining the high scholastic standing required by Centenary College. Centenary College is an accredited, co-educational, Liberal Arts School with an annual enrollment of about 1500 students. It also offers summer courses. The scholarships provide full tuition and board and room. Bulletins and application blanks may be secured from the New York office or from the National Student Auditions Chairman, Mrs. Gaillard B. Fuller, 404 E. Main Street, Londonville, Ohio. The auditions will be held concurrently with the Peabody String Scholarship Auditions.

VOCATIONAL GUIDANCE

During the more than twenty-five years of assistance to our young musicians through awards and scholarships, we have given little thought to the many talented students who are not aspiring to the concert platform but who are interested in teaching music, or in becoming choir directors, ministers of music, music therapists, members of symphony orchestras, professional accompanists and so forth.

Our National President, Mrs. Ronald A. Dougan, has given much serious thought to this broadening of our service to young musicians, with the result that a Vocational Guidance Committee has been established in the Student Division, made up of musicians and educators who know the entire music field and the musicians' place in it. It is chaired by Dr. Howard Hanson, one of America's most distinguished composers and conductors and director of the Eastman School of Music since 1924. Dr. Hanson's able committee includes Dr. Rudolph Ganz, Chicago Musical College of Roosevelt University, Chicago, Ill.; Dr. E. Thayer Gaston, University of Kansas, Lawrence, Kansas; Dr. Hugh Porter, Union Theological Seminary, New York City, N. Y.; Mr. Howard Whittaker, Cleveland Music School Settlement, Cleveland, Ohio; and Mr.

Robert Ward, Juilliard School of Music, New York City, N. Y.

These music educators are exceptionally busy people and their wise counsel will largely have to be given to the Student Division through letters to your National Student Adviser or through articles in our *Music Clubs Magazine*. Dr. Hanson has been invited by Mrs. Dougan to speak at our Biennial Convention in Columbus, Ohio in April of 1957. The service the Committee on Vocational Guidance will render will be invaluable to the Federation of Music Clubs in its contact with the best musical talent in every state. It will provide Student Advisers with information as to the best schools for certain talents; vocations best suited to certain students; selection of those few who should follow concert careers; job openings in musical professions; training required and quality of work expected; and musical standards in the music field. It can, as Mrs. Dougan so aptly states, "act as a liaison between our music clubs, our teacher, composer, and educator, members, and our whole Student Division, to the advantage of all."

THE YOUNG COMPOSERS CONTEST

Elliot Weisgarber, National Chairman of the Young Composers Contest, sponsored by the Student Division for 1956, announces his panel of judges as follows: Mr. Leslie Bassett of the School of Music of the University of Michigan, who is a member of Ross Lee Finney's composition staff; Mr. Carl John Alexius, a new and gifted composer-member of the School of Music of The Woman's College of the University of North Carolina at Greensboro, N. C., and Mr. Cecil Effinger, of the University of Colorado, who served on the jury last year. Contest requirements and application blanks may be secured from the State Student Advisers, the New York office or Mr. Elliot Weisgarber, The Woman's College of the University of North Carolina, Greensboro, N. C. The contest closes April 16, 1956.

In order that we may strengthen the Student Division and develop a strong, loyal group of young Federation leaders, the National Federation of Music Clubs is organizing a Planning Council for the 1957 Biennial Convention in Columbus, Ohio. This Council will include youth members from the Junior and Student Divisions. Shall we not prepare our Students for such an opportunity by organizing the Student Groups into a statewide Student Division with officers who are Student Members, functioning un-

(Continued on page 29)

Junior Highlights

By VIRGINIA CASTOE COMBS

EXCITING plans for Junior Festivals of 1956 are outlined in *Junior Keynotes* for December. Miniature biographies of the 26 outstanding music educators who are serving as Advisers in the various classifications are also included. A special salute is given to Mrs. Ruth Burgess, National Festivals Chairman, whose photograph is featured on the cover page. Her splendid and very extensive list of American choice numbers for Piano Solo events is being welcomed throughout the States. Cash awards of \$5.00, \$10.00 and \$15.00 have been announced for the Essay events with the addition of a fine list of books as recommended reference material to be used with the suggested list of subjects.

MACDOWELL CELEBRATIONS IN DECEMBER

MacDowell Festival celebrations were high on the list of Junior Club activity for December, which is the birth-month of this famous American composer. The short playlet *Scenes from the Boyhood and Youth of Edward MacDowell*, written by Ethel Glenn Hier of Lakeside, Connecticut, has been successfully used. A part of the proceeds of the sale of the playlet goes to the upkeep of a studio at the MacDowell Colony. A clever quiz on the life and works of MacDowell is also a part of interesting and thought-provoking material on the page written by Mrs. J. V. Chandler, National Junior Education Chairman.

CHRISTMAS ROUNDELAY WIDELY USED

Many States have reported extensive use of *Christmas Roundelay* the National prize-winning Junior Composition of 1954, by 13-year-old Ruth Young, of Pikesville, Maryland, which was published this past September by Shawnee Press at the instigation of the National Federation of Music Clubs. Ohio reports more than 600 copies sold through its introduc-

tion to club delegates attending Fall Conferences of the eight Districts within the State organization. Junior choirs, Senior choirs and school choral groups have found this a very attractive addition to their Christmas libraries as well as a stimulus to their American composition in the future. The performance of *Christmas Roundelay* was especially featured at the 30th Annual Convention of the First District of the Virginia Federation of Music Clubs in October. It was performed by the Grove Avenue Methodist Girls' Choir of Radford, Virginia. Seven additional Junior choirs of the District participated in a special program of religious music on the same occasion.

AWARD OFFERED FOR KELLEY SCHOLARSHIP DONATIONS

Mrs. John Bateman, National Chairman of the Stillman Kelley Scholarship, has announced an award of \$25 to the Region donating the largest sum of money to this wonderful project during the 1955-1957 biennium. The 1956 scholarship is open to Juniors of the Western Region.

March has been suggested as the month to stress special programs on international music. Junior groups will also join the second National Parade of American Music in February. This is the special project of our National Chairman of American Music, Mrs. Ada Holding Miller. A number of Junior Clubs received Merit Awards for their outstanding programs given during this special observance in 1955. Many will hope for similar accomplishments as they pay homage to our growing list of native composers.

Plans for another wonderful Junior Day at the 29th National Biennial Convention to be held in Columbus, Ohio, on April 27, 1957, are now being made by Miss E. Marie Burdette, National Junior Counselor.



The Grove Avenue Methodist Church Girls' Choir of Radford, Virginia, shown with its director, Mrs. Donald Bair, and organist, Miss Alma Smith. The choir, winner of a Superior in the recent Junior Festivals, gave the first reported convention performance of Ruth Young's "Christmas Roundelay" at the Virginia First District Convention held October 15 at Marion.

Looking at Easter Music

By MARTHA GALT

CANTATA and PAGEANT

JOSEPH W. CLOKEY has composed an Easter Service or Pageant for children, to be sung by unison voices, which may be impressively and rather easily performed, with or without costumes. Performing time is 20 minutes. Appropriate for Lent, or Holy Week is a cantata of 30 minutes duration by David H. Williams, for four part mixed voices, which is called *On the Passion of Christ*. It is of medium difficulty, with solos for soprano, tenor and baritone. Divided into three parts it includes *The Last Supper*, *The Betrayal* and *The Crucifixion*. The text is mostly a compilation of the Scriptures. The music, as is always the case with this composer, is harmonically interesting and appealing to singers. There is organ accompaniment. Both of the above are from the H. W. Gray Co., Publishers. Among other cantatas which are for SATB and not above performance by an average choir, is *Sing Forth His Praises* by Lillian K. Durocher, published by Raymond A. Hoffman Co. It is also brief, lasting 45 minutes, and any and all solos may be sung in unison, thereby simplifying the demands. Musically it is quite interesting, and the text is based on the Scriptures. From the Lorenz Publishing Co. come two cantatas for SATB, *God's Only Son* by Fred B. Holton, text by Edith Sanford Tillotson, and *The Triumphant Hour* by Ellen Jane Lorenz, words by Elsie Duncan Yale. To add to the interest of the whole, is the optional use of a film strip showing 23 pictures relating to the Easter story, which may be had for \$5.00. This is a medium difficult cantata, requiring four soloists. For three part mixed choir (SAB) is a simplified arrangement of *The Crucifixion* by Stainer, which has been made by Roger C. Wilson. The text is by William J. S. Simpson, the accompaniments for the above cantatas are for organ.

CHORAL

For SATB a cappella choir are two fine publications from Theodore Presser Company: *Garden Hymn for Easter*, a folk hymn arranged by Henry Cowell from the actual singing by a woman from Wisconsin who had learned the tune from her mother. The recording was made by Sidney Robertson Cowell. The fourth verse is taken from *Southern Harmony*. David Kozinski has arranged an old Polish Easter carol, *Glorious King, Triumphant Today* for which he also made the translation. The tune has added interest by reason of the canonic imitation employed between the parts in two of the verses. For SATB with organ accompaniment is an arrangement of the old 13th century melody, *Christ*

ist Erstanden which Giuseppe Moschetti has given us. The harmonization is interestingly made, and the accompaniment suits the ancient melody.

CHORAL

If one is seeking for an interesting three-choir number, this is the answer. Vaughn E. Wright has made an effective arrangement of Palestrina's hymn, *The Strife Is O'er*, which he calls *Alleluia*.

It is for Junior Choir (Unison), Intermediate Choir (SATB) and Senior Choir (SATB). There is organ accompaniment. This is a Harold Flammer publication. For the *Green Lake Series*, published by Mercury Music Corporation, George Lynn has made a two part setting of the same hymn for two part choir of men and women, which is called *The Strife Is O'er*. For SATB, comes an original anthem by Matthew Lundquist, *Christ Is Arisen*, also from the same publishers. It is a rather simply arranged anthem, with no solo parts, and with organ accompaniment, if desired. H. Alexander Matthews has written a very attractive and singable anthem for SATB with soprano or tenor solos, *Come, See the Place Where Jesus Lay*. It opens with a solo, followed by the four part harmony which develops into triumphant Alleluias for a climactic closing. The organ accompaniment, is effectively scored but never overemphasized. The publisher is the H. W. Gray Company.

Other New Music

THE RECORDER

Now that the recorder has again become popular, several books of instruction as well as music to play are available. This ancient wind instrument, like the flageolet or flute, was alluded to by Shakespeare in *Hamlet*, and may be enjoyably played by those who have the time and inclination. From Edward B. Marks Music Corporation is a book called *Playing the Recorder* by Florence White and Anni Bergman. This is a method book taught step by step, with numerous pieces to be played by one or two soprano recorders. Omega Music Edition also publishes several small books for beginners. There is the *Omega Recorder Method* (for soprano or tenor recorder) designed for class or individual instruction, clearly taught in seven easy steps. Arthur Nitka is the author, and he has included numerous folk tunes which may be easily played by a beginner. Erich Katz has given two books of attractive arrangements for duets for C and F recorders, which will prove entertaining. *Second Recorder Duet Book* is a collection of dances from the Renais-

sance to the classics, from Maria de Medici to Haydn and Mozart. The *Third Recorder Duet Book* contains folk dances from many countries, such as France, Spain, Cuba, Ireland, Poland and others. In both collections, there is optional guitar accompaniment. There is also music for three recorders (or other instruments) by Erich Katz in his short Suite of Jewish Folk Tunes. These are Chanukah melodies and quite unusual.

MUSIC APPRECIATION

Very cleverly conceived is the volume, *Let's Make Believe*, for primary grades, with words and music by Verna Meade Surr. These are action songs, of which there are six indoor, six outdoor and six Christmas songs, which stimulate the imagination so that the child may give expression to his reactions through music, through rhythm and action. Suggestions and arrangements are by Edith Dengler Epler, and the publisher is Theodore Presser Company.

Listening Together by Marjorie Eele is a book of musicianship, designed for use either by trained teachers or by those grade teachers who must also handle the music appreciation in their own rooms. It is an approach to music which is based on wide musical experience, yet explained so simply that the pupil cannot help absorbing the music. There are four sections, *Music with a Story* (such as the ballet *Coppelia* by Delibes, or *Danse Macabre* by Saint-Saens); *Descriptive Music* (like *Carnival of the Animals* of Saint-Saens); *Musical Schemes*, which is quite inclusive, presenting musical forms, instruments and their tunes, public and processional music and music of the sea. Section Four is *Folk Music* of various countries. There is a Teacher's Book and a Pupil's Book with copious illustrations musically. Publishers are Novello & Co. Ltd., whose agents are the H. W. Gray Company.

We Play and We Sing by Raymond Rhea, published by Bourne, Inc., is also for the class room teacher, and is called a keyboard experience book. Fourteen folk tunes are included, all easily singable and playable, with simple chord accompaniment. The pupil participation will furnish great fun and satisfaction, as the tunes are so simply arranged. There is also a descant for each tune.

PIANO ENSEMBLE

For two pianos, four hands, are *Virginia Square Dance* by Charles Miller, from Theodore Presser Company, and *Ante el Escorial Ernesto Lecuona*, arranged by Louis Sugarman, for Edward B. Marks Music Corporation. The first is a rhythmical version of an old square dance, with fiddles playing the tune; about fourth grade difficulty. The sec-

and is a big splashy Latin-American arrangement which requires fleet fingers for the brilliant arpeggios and strong hands for the fully harmonized chords. For piano duet for the earlier grades are two easy duets, *Brown-Eyed Dolly* by Beryl Joyner (with words) and *Dancing on Skates* by Olive Dungan, a real skater's waltz. These are published by Oliver Ditson Company. For the teacher to play with the young pupil who alternately plays the primo or secondo, are four attractive little numbers called *Springtime Pieces* by John Graves. *The Cuckoo*, *The Cherry Tree*, *Sparkling Brook* and *Lamb at Play* are imaginative titles which should catch the child's attention. They are published by Novello & Company, Ltd.

With Our Own Composers

From the imaginative mind of Johan Franco, come highly interesting and teachable piano solos for the earlier grades. *Sunrise at Sea* is a continuous flowing melody in triple rhythm, with much of it in the deep sonorous bass clef, and frequent appearance of intervals of fourths and fifths. *At the Circus* is a short suite of descriptive numbers, four in all, as follows: *Jolly Jo-Jo*, the circus clown, displaying his antics through a double note accompaniment, and staccato melody; *Trapeze Time*, a lively little gigue; *Parade*, a miniature march, also staccato notes; *Carousel* in 6/8 rhythm, like a little passacaglia. *Piano Sketches* also includes three little numbers under one cover: *Church Bells*, *Playing Tag* and *Barcarolle*, each of which gives a nicely contrasting style. *Toccata* lives up to its name, and displays dexterity when it is played accurately and well. Tones must be quite detached and the hands played alternately. It is perhaps the trickiest of them all to play, and the melody has quite a Chinese flavor. The composer skillfully utilizes the modern idiom in these teaching pieces, which will give freshness and originality to the repertory of pupils. *Toccata* is an Oliver Ditson publication, while all the others are from the Theodore Presser Company.

The premiere of Mana-Zucca's new Violin Concerto occurred December 9 and 11 in New York City. Joan Field was soloist with the American Symphony of New York under the baton of Enrico Leide. The concerto requires a virtuoso performer, in which classification the soloist properly belongs. She displayed her talents to us on the special program honoring Mana-Zucca and her compositions at the "Rainbow Luncheon" at the recent Miami Biennial. The work is in a bravura style, brilliant and scintillating but with passages of great melodic charm. It is in three movements—Allegro con fuoco, with a very brilliant cadenza, —Andante con moto, with an interesting

flowing melody, and finally, Allegro-Burlesque con ritmo, ending in a very grandiose manner. Although the movements are well contrasted, there is a closely knit harmonic scheme throughout. The composer exploits the solo instrument to its fullest extent, utilizing vigorous double stopping. She has produced a technically difficult number, a fine contribution to the repertory of concertos for violin. Mana-Zucca has essayed every field of composition, but is perhaps best known for her impressive and well loved song, *I Love Life*. The concerto is published by Congress Music Publications of Miami, Fla., and the score has piano reduction, although orchestral score and parts are available from the publishers.

William L. Gillock of New Orleans has composed several teaching pieces which will be received eagerly by teachers and pupils. *Royal Hunt* (Clayton F. Summy Co.) sounds like a mediaeval dialogue between Lords and Ladies; then the chase begins. *Sing, Little Pussy Cat* (Boston Music Co.) with words to sing, also gives an opportunity to count aloud and to learn to play glissandos. *Sleigh Ride* (Belwin Inc.) is a nice descriptive piece, which, as you have guessed, is to be played somewhat staccato, and in the treble clef, to imitate sleigh bells. They are all for beginners and first grade. *The Blue Butterfly* and *Whirlwind* (Volkwein Bros. Inc.) pose a few more technical problems, to be encountered in second grade. Ascending scales and running passages with chord accompaniment in the first named, trills and runs in sixteenth note groups, together with a nice melodic middle section, constitute the latter number. They are all attractive and should be enjoyed.

Prophecy (1792) by Mary Howe, from *A Song of Liberty* is an extended dramatic chorus for four part men's voices. The text is by William Blake, 18th century English eccentric poet whose mysticism the composer has sustained throughout, giving a musical development of great intensity, in modern idiom. There is piano accompaniment, but orchestral score and parts are available on rental from the H. W. Gray Co., Inc. It is also available for SATB arrangement. In the *Contemporary Choral Series*, edited by William Strickland for the same publishers, is another of Mary Howe's notable contributions. This is *A Devotion*, which is also for four part men's voices, a cappella, skillfully wrought, of shorter duration and on a scale of less magnitude than *Prophecy*. The text is by John Donne, 17th century English lyricist, who was foremost among the poets dealing with the metaphysical. It is in quieter mood. *For Whom the Bell Tolls* and "nunc lento sonitu dicunt, Morieris" with a modal feeling, furnishes a challenging number for an experienced group of singers.

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Many Federation members will mourn the passing of Mrs. Henry Rhodes, who will be remembered as one of the most active and efficient hostesses of the 1953 National Convention in New York. Mrs. Rhodes, who lived in Elkins Park, Pa. had given extensive Federation service as War Service Chairman for the Philadelphia Region, as president of the New Jersey Federation, and as an officer and active member of many musical groups. She was a graduate in music of Irving College, Pa., and a member of its board.

MANY NEW OPPORTUNITIES (Continued from page 26)

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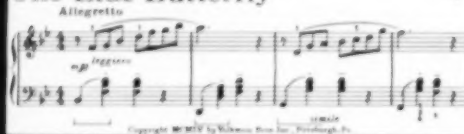


Photo by Leo Rosenthal

Our National President, Mrs. Ronald A. Dougan, and
Mrs. E. A. Sullivan attend the 10th anniversary concert
of the United Nations. The Symphony of the Air,
Leonard Bernstein conducting, Emil Gilels, pianist, and
the Schola Cantorum were heard.

WILLIAM GILLLOCK educational

The Blue Butterfly



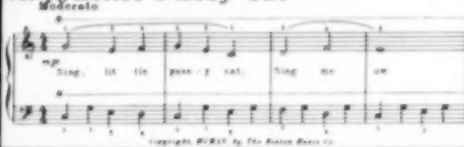
Dancing In A Dream



Royal Hunt



Sing Little Pussy Cat



Sleigh Ride



Whirl Wind



A VENTURE IN UNDERSTANDING

(Continued from page 7)

because it has become a tradition for the children to join their parents in the ranks, membership in the traveling group included many generations. On tour, Conductor J. Spencer Cornwall kept a name chart of the Choir's seating arrangement, and knew each singer's first name, his address, his business and his hobbies. His 479 singers were a real cross section of ordinary Americans.

Perhaps this is the reason for their success with their European audiences. The good feeling and applause that they stirred up all over Europe came partly from their music, partly from the feeling of friendship that this group of ordinary people aroused in other ordinary people.

"We didn't go on any assumption that we could give music lessons," smiles Richard Evans. "Europe's musical traditions are too great; we had nothing to teach them there. Our approach was partly to make friends for our music and our faith.

"We also hoped to help people better to understand America as a whole and our particular part of America. And the people we met told us that they had understood the United States better because of the citizens it has sent to them."

Evans himself was in charge of the tour, made most of the decisions and was responsible for the personnel of 600. His flock ranged from 18 to 80 years of age, and embraced folks in all walks of life of considerable diversity of interests. The youngest choir member, 18-year-old Sandra Merrill, was a good friend of the oldest member, Fred Rees, who was born in Wales and is a butcher in Salt Lake City. Rees had some pleasant reunions with friends in Wales, as did a group of Scotch ancestry in Glasgow and some of Dutch parenthood in The Hague.

Finding homes for 600 people, according to Evans, was quite a feat. In Copenhagen, the Utah group filled 48 hotels, pensions and inns. In some of the smaller cities, the hotels could not accommodate them, and hospitable townspeople opened their homes.

There were six doctors traveling with the group, and they were kept busy. In Copenhagen, one doctor found to his astonishment that he had to travel 30 miles in a taxi to get to his patient's hotel. Feeding the group was also a big job. The Mormons do not drink tea or coffee or alcohol, but they do consume a great quantity of milk. Commented Evans: "The ships and hotels did nobly with the staggering task of providing 600 people with large amounts of fresh milk daily, also large amounts of orange juice. We probably consumed more milk and more orange juice in the town of Cardiff in two days than the town had used in months before."

Evans says that after 25 years of broadcasts and concerts, the Choir is so well known that they wouldn't fear any audience in an American city. But when they faced the Royal Albert Hall in London, with its great size and ancient traditions, they entered with fear and trembling. "There was

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chipped ice in the atmosphere when we started," he said. "But after we'd sung them some great old hymns, we could feel the reserve of the British audience melting. It made me think of the wonderful line that Conrad wrote: 'I remember my youth and the feeling that I would last forever.' This is how our Choir sang, and the austere British audience which filled Albert Hall took them to its heart."

The most unforgettable audience was at a free concert in West Berlin, for 2,000 inmates of refugee camps from Berlin's Soviet zone. "These are people who wonder if there is any future for them," commented Evans. "They are not used to showing any emotion. At first they listened in silence. But finally their enthusiasm and emotion broke through like a wave." Wrote Berlin's *Telegraf*: "This was not only music, but the building of a human bridge." Incidentally, the Salt Lake group parted the Iron Curtain as the first unofficial United States visitors to be granted Soviet permission to cross the Russian-German border and travel by train to Berlin. Normally, Americans must fly there. Think what it meant at the border for the Soviet police to check 600 passport visas!

In every city, the concerts had the same format as the Choir's Sunday morning broadcasts: inter-denominational hymns, choral works by Bach, Beethoven and Mendelssohn, spirituals and a few folk songs. Richard Evans introduced the numbers, and the group sang in English throughout. Evans also gave his own "Spoken Word" sermonette for 2½ minutes. In spite of the language difference, said Evans, "We found that the things we have in common with the Europeans far exceed our differences. In our music, we tried to stick to the common denominator. We found an entree, not with what is expressed in our politics, but with what is inside our hearts."

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DESIGN IN MUSICAL TASTE

(Continued from page 12)

concert managers and talent scouts whose byword is "Give the people what they want." We cannot condemn the music-consuming public for having little resistance to this incessant administration of musical opiates. The audiences are well-meaning and have the best intentions in respect to music. They need and accept understanding leadership. It is up to the professional, performing artist to lead in the forming of a musical taste and in discrimination. Nowadays the actual number of attentive listeners all over the country is infinitely larger than ever before. Literally millions may be attentive listeners to the broadcast of a symphony concert, but the percentage of cultured listeners, who listen with musical understanding, is very small. Our tremendous influx of new listeners needs time and guidance to develop its taste. The artist and managers must supply this guidance and not be purveyors of low-grade musical entertainment.

But who are the people in this group of new listeners? Largely unproductive musical consumers! Where are the numbers of amateur music makers of former times? By "amateur" I mean those folk who made music their hobby in the form of singing and playing but did not practice it professionally. It is difficult these days for choral groups to find men and women who will give of their time and interest. In former times, the broad phalanx of those interested in music consisted predominantly of a vast middle field of amateurs. There were relatively few professional musicians and an equally small number of mere listeners. Think how important the amateur was in the musical life of the seventeenth, eighteenth and nineteenth centuries! Most of the music of the glorious Tudor composers in England was written for the amateurs. Learning to sing and to play not one instrument, but several, was a part of everyone's education, even among the lower classes. The amateur played in the orchestras

together with the professional, he sang in the choirs, and for him all the chamber music was written. Haydn's, Mozart's, and Beethoven's quartets, even Brahms' chamber music counted mostly on the amateur. Our classical music is unthinkable without him in the background.

Today, I will hazard, the percentages of musically interested people would be:—95% listeners, 1% amateur and 4% professional musicians. We do have the high school and university orchestras and bands, the glee clubs and choral groups. The trouble with them is that, usually, they provide musical activity for the youth only. Boys and girls, having played an instrument during their school years, may hardly ever look at it again, once they enter some professional life or marry; in exceptional cases only do they join amateur orchestras or choruses; and usually they prefer to increase the army of listeners, to drown in musical laziness, and lose their function of circulating life blood in the musical body. They degenerate to unproductive consumers.

I like to hear my husband, who is a musician also, tell of his youth in the South of Wales, that coal mining country of *How Green Was My Valley*. As a tiny babe in arms he was taken with the rest of the family to rehearsals of the singing society by his parents and laid in one of the pews of the church while they practiced. His mother and father both sang. At meal time one of the family would start a chorus from Mendelssohn's *Elijah* or Haydn's *Creation* and parents and youngsters all joined in, singing all four parts. The men, strolling over the hills or coming home from the mines, sang; the boys and girls walking down the country lanes picking blackberries sang, and in parts at that. Music was a part of everything in life. No formal individual training had they had, yet they knew all the standard oratorios. He tells of listening one Saturday night outside a public house where from within came the voice of a miner singing that glorious aria of Handel, "Waft her angels to the skies" and being moved by the beauty of it. Brothers, cousins and uncles belonged to male voice choirs, and hiked over the mountains to competitive festivals.

This thought brings to mind:—Can not the musical life of the family of today be revived? Not in the well-known form of a television screen with the group from grandma down to the toddler sitting in front of it, but as a singing and playing community. It is not impossible that out of a tremendous movement of amateur community music making a peace movement could spread over the world. People who make music together cannot be enemies, at least not while the music lasts.

COMING—A NORTHEASTERN REGIONAL MEETING

Announced for Boston March 20 and 21, 1956, the first Northeastern Regional Conference under the able direction of the Regional Vice President, Mrs. S. Merritt Farnum, with the National President, Mrs. Ronald A. Dougan as guest of honor.

THE VIENNA OPERA RE-OPENS

(Continued from page 13)

and an opera subscription list of 10,000 people.

Crowds wanted to see the Opera House, and I wanted to see the crowds. It was a short distance on foot, past the ornate Plague Monument erected in thankfulness for riddance of a plague, past the great cathedral of St. Stephan, and down a side street where unexpectedly I came upon my first crowd in front of the Hotel Ambassador where "President Theodore Roosevelt stayed . . . in 1910, Friend of Europe and protector of peace," and "Mark Twain stayed . . . 1897-99. The greatest humorist and friend of humanity. A keen wit with heart of gold." And who was staying here in 1955? Lotte Lehmann, great interpreter of great music.

The Opera House was gleaming wet in the light drizzle, and glowing with light outside and in. It had been announced that the opera would be broadcast to the surrounding streets, and the approaches to the focus of all music lovers were so packed with myriads of people that it was impossible to reach the Opera House except by special lanes where police examined one's ticket before permitting entry. Gala indeed was the occasion. One would have to look far and wide to find such a display of fashionable gowns as were in evidence this evening. "Frack oder Smoking" could be seen all the way to the top of the highest gallery and in the standing room areas.

Strange to say, every seat was occupied before the curtain rose, and people had ample time to peer around and see who was who. The first notable I was able to discern was John Foster Dulles with Ambassador Thompson and Douglas MacArthur II, nephew of the general. In another loge, Bruno Walter sat between his wife and the slight figure of Shostakovich. Jacques Ibert was behind them. And in the next loge I spotted one of my favorite composers, Carl Orff, sharing it with the Berlin Opera director, Carl Ebert, and the composers Rolf Liebermann and Gottfried von Einem. The lists included the Met's Herbert Graf who is staging *Die Meistersinger* here; Henry Ford, Erich Kleiber, Rudolph Bing, Furtwangler's widow, and hundreds of others. Government officials, royalty, embassies and consulates and big business were in the lists. Diplomats represented their countries from as far away as Japan, Pakistan and Argentina.

It was 7:10 when neck-cranning was brought to a conclusion by the darkening of the house. Boehm, entering the pit, was greeted by thunderous applause, the audience rising in a body. Eventual silence enabled him to begin with the *Austrian National Hymn*. Then came the opening chords of what the musical world had long been anticipating: *Fidelio* once more on the stage of the Vienna Opera House. It was a beautiful performance, everything precise and lovingly fashioned. But it was not a

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great performance. The opening night's cast of characters was printed in gilt letters inside a smart white leather cover with a golden eagle on it. The names of Dermota, Modl, Schoffler, Weber, Seefried assured some fine singing. But it was generally agreed that the performance was disappointing, applause during and after the first act never expressing excited approval.

The second act brought one outburst of enthusiastic applause after a spirited and sensitive rendition of the *Leonore* Overture. And at the end of the opera the audience remained long to applaud. Scheduled to end at 10 o'clock, the opera was not over until about 11. Thereafter, many of us went on to the Vienna Philharmonic Ball in the ornate and colorful building of the Musik Verein, where gilded caryatids support a balcony under a frescoed ceiling, the great gleaming two-story organ at one end banked with flowers and palm trees and rows of people in equally colorful garb. The occasion began with the Philharmonic Orchestra again playing *The Blue Danube* in a setting even more festive, if possible, than that of the Opera House. The gay Vienna of pre-war days was in the ascendant. One could scarcely believe that a ghastly war had created waste and poverty. But among the assemblage was the occasional one-armed or one-legged ex-warrior to remind one that all had not been coffee with whipped cream.

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CLASS I—STATES REPORTING 100 OR MORE CLUBS

| | | | | | | | | | | | | | | | | | |
|------------------|-----|----|----|----|-----|----|-----|-----|----|-----|----|----|---|---|---|------|---|
| Texas | 199 | 14 | 34 | 10 | 243 | 28 | 476 | 652 | 58 | 27 | 3 | 65 | 1 | 0 | 0 | 1 | 0 |
| North Carolina | 73 | 2 | 6 | 1 | 165 | 7 | 244 | 154 | 0 | 102 | 5 | 11 | 0 | 0 | 0 | 0 | 0 |
| Virginia | 76 | 8 | 22 | 1 | 135 | 13 | 233 | 141 | 3 | 30 | 1 | 11 | 0 | 0 | 0 | 0 | 0 |
| Florida | 75 | 0 | 4 | 0 | 141 | 1 | 220 | 112 | 3 | 8 | 5 | 17 | 0 | 1 | 0 | 0 | 0 |
| Ohio | 115 | 0 | 22 | 1 | 83 | 0 | 220 | 440 | 23 | 89 | 7 | 11 | 1 | 4 | 2 | 2 | 0 |
| Oklahoma | 75 | 3 | 10 | 0 | 134 | 12 | 220 | 169 | 16 | 34 | 2 | 12 | 0 | 0 | 0 | 0 | 0 |
| Michigan | 101 | 2 | 6 | 0 | 93 | 2 | 198 | 339 | 10 | 100 | 16 | 27 | 0 | 0 | 0 | 1 | 1 |
| Georgia | 99 | 4 | 9 | 0 | 75 | 3 | 183 | 128 | 1 | 12 | 0 | 7 | 0 | 0 | 0 | 1 | 0 |
| South Carolina | 59 | 0 | 10 | 0 | 104 | 1 | 173 | 172 | 0 | 63 | 3 | 2 | 0 | 0 | 0 | 2 | 0 |
| Pennsylvania | 86 | 1 | 11 | 0 | 72 | 1 | 169 | 214 | 0 | 155 | 8 | 70 | 1 | 1 | 0 | 0 | 0 |
| Oregon | 21 | 1 | 2 | 0 | 139 | 5 | 162 | 21 | 6 | 68 | 5 | 13 | 0 | 0 | 0 | 0 | 0 |
| Iowa | 52 | 1 | 4 | 1 | 105 | 0 | 161 | 96 | 63 | 19 | 1 | 2 | 0 | 0 | 0 | 0 | 0 |
| Missouri | 42 | 0 | 4 | 0 | 108 | 1 | 154 | 227 | 5 | 45 | 0 | 13 | 0 | 0 | 0 | 0 | 0 |
| Wisconsin | 74 | 2 | 9 | 0 | 70 | 2 | 153 | 176 | 12 | 50 | 2 | 10 | 0 | 0 | 0 | 0 | 0 |
| Illinois | 44 | 2 | 7 | 0 | 92 | 8 | 143 | 75 | 0 | 103 | 6 | 23 | 0 | 2 | 0 | 0 | 0 |
| Indiana | 61 | 0 | 19 | 1 | 63 | 0 | 143 | 238 | 20 | 76 | 2 | 36 | 3 | 0 | 1 | patr | 1 |
| Tennessee | 55 | 1 | 1 | 1 | 86 | 3 | 142 | 98 | 2 | 12 | 1 | 7 | 0 | 0 | 0 | 0 | 0 |
| Louisiana | 35 | 0 | 13 | 0 | 78 | 14 | 126 | 87 | 1 | 24 | 1 | 4 | 0 | 0 | 0 | 0 | 0 |
| New Jersey | 44 | 4 | 10 | 0 | 71 | 10 | 125 | 84 | 1 | 90 | 3 | 19 | 0 | 0 | 0 | 0 | 0 |
| Mississippi | 43 | 4 | 0 | 0 | 71 | 5 | 114 | 151 | 0 | 10 | 0 | 2 | 0 | 0 | 0 | 0 | 0 |
| Arkansas | 45 | 0 | 3 | 0 | 64 | 0 | 112 | 213 | 0 | 13 | 0 | 7 | 0 | 1 | 0 | 0 | 0 |
| Dis. of Columbia | 15 | 1 | 20 | 0 | 76 | 10 | 111 | 8 | 0 | 16 | 1 | 3 | 0 | 0 | 0 | 0 | 0 |
| Alabama | 53 | 0 | 2 | 0 | 51 | 1 | 106 | 212 | 2 | 30 | 0 | 30 | 0 | 0 | 0 | 1 | 0 |

CLASS II—STATES REPORTING 50 TO 99 CLUBS

| | | | | | | | | | | | | | | | | | |
|--------------|----|---|----|---|----|----|----|-----|---|-----|---|----|---|---|---|---|---|
| Kansas | 51 | 0 | 4 | 0 | 42 | 8 | 97 | 271 | 0 | 59 | 0 | 10 | 0 | 0 | 0 | 0 | 0 |
| Maryland | 28 | 1 | 4 | 0 | 61 | 6 | 93 | 37 | 3 | 13 | 1 | 6 | 0 | 0 | 0 | 0 | 0 |
| North Dakota | 17 | 0 | 11 | 0 | 56 | 0 | 84 | 54 | 0 | 24 | 0 | 4 | 0 | 0 | 0 | 2 | 0 |
| California | 49 | 3 | 8 | 0 | 24 | 0 | 81 | 135 | 0 | 274 | 2 | 17 | 0 | 1 | 0 | 0 | 0 |
| Arizona | 25 | 0 | 9 | 0 | 45 | 0 | 79 | 60 | 0 | 7 | 1 | 13 | 0 | 0 | 0 | 1 | 0 |
| Washington | 39 | 0 | 1 | 0 | 33 | 3 | 73 | 98 | 1 | 21 | 0 | 2 | 0 | 0 | 0 | 0 | 0 |
| New York | 17 | 0 | 0 | 0 | 49 | 10 | 66 | 40 | 9 | 79 | 3 | 12 | 0 | 0 | 0 | 0 | 0 |
| Maine | 28 | 0 | 3 | 0 | 29 | 0 | 60 | 40 | 0 | 8 | 0 | 5 | 0 | 0 | 0 | 0 | 0 |

CLASS III—STATES REPORTING 20 TO 49 CLUBS

| | | | | | | | | | | | | | | | | | |
|---------------|----|---|---|---|----|---|----|-----|----|----|---|----|---|---|---|------|---|
| Kentucky | 16 | 0 | 0 | 0 | 32 | 0 | 48 | 88 | 0 | 36 | 0 | 3 | 0 | 0 | 0 | 0 | 0 |
| Utah | 22 | 1 | 8 | 0 | 18 | 0 | 48 | 17 | 0 | 16 | 0 | 10 | 0 | 0 | 0 | 0 | 0 |
| Minnesota | 25 | 0 | 1 | 0 | 18 | 0 | 44 | 37 | 15 | 26 | 0 | 6 | 0 | 0 | 0 | 0 | 0 |
| Nebraska | 5 | 0 | 0 | 0 | 36 | 3 | 41 | 12 | 0 | 4 | 1 | 1 | 0 | 0 | 0 | 0 | 0 |
| Rhode Island | 20 | 0 | 3 | 0 | 15 | 0 | 38 | 101 | 0 | 16 | 1 | 9 | 0 | 0 | 1 | patr | 0 |
| Connecticut | 18 | 1 | 0 | 0 | 19 | 0 | 37 | 10 | 0 | 7 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| Delaware | 13 | 0 | 3 | 0 | 20 | 0 | 36 | 2 | 0 | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Colorado | 13 | 0 | 4 | 0 | 17 | 0 | 34 | 33 | 0 | 10 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| Massachusetts | 6 | 0 | 0 | 0 | 26 | 1 | 34 | 0 | 0 | 53 | 5 | 10 | 0 | 0 | 0 | 0 | 0 |
| New Mexico | 8 | 0 | 2 | 1 | 23 | 3 | 31 | 25 | 0 | 4 | 0 | 3 | 1 | 0 | 0 | 0 | 0 |
| Idaho | 16 | 0 | 0 | 0 | 12 | 0 | 28 | 60 | 0 | 9 | 1 | 8 | 0 | 0 | 0 | 0 | 0 |
| West Virginia | 13 | 0 | 2 | 0 | 12 | 1 | 27 | 0 | 0 | 16 | 1 | 2 | 0 | 0 | 0 | 0 | 0 |
| Wyoming | 7 | 0 | 0 | 0 | 18 | 0 | 25 | 46 | 0 | 2 | 0 | 1 | 0 | 0 | 0 | 0 | 0 |
| Montana | 10 | 0 | 0 | 0 | 12 | 0 | 22 | 28 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| South Dakota | 9 | 0 | 2 | 0 | 11 | 0 | 22 | 63 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

CLASS IV—STATES REPORTING LESS THAN 20 CLUBS

| | | | | | | | | | | | | | | | | | |
|---------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| New Hampshire | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 4 | 0 | 0 | 0 | 0 | 0 |
|---------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

Canada—1 Life Member

National Associate Members—5

MOZART AND UNCLE WIGGILY

(Continued from page 8)

a different shelf.

"Those are teachers' albums," she explained. "They're the old, breakable records, so we keep them here for the teachers to play for their classes. That little boy will tell his teacher that he wants to hear the Unfinished Symphony and *she'll* borrow it."

"One hundred and ten dollars," I was thinking, still counting up the cost of the records, "one hundred and thirteen . . ."

"What record did you just bring back?" she asked the boy with the green plaid shirt.

"*The Twelve Days of Christmas*."

"Did you like it?"

"Yes, it was fine. I'm looking for the *Story of Bach*," he said, pushing away Roy Rogers.

"I just handed it in. It's great," said a boy who was trying to balance a pencil on the end of his finger. "There it is," he said, and watched while the boy in the green plaid shirt snatched it.

"And what do you want to take out?" asked the librarian of the pencil-balancer, who now had the pencil on his nose.

"I'll have Hopalong Cassidy," he said.

"That's the way it goes," she told me. "They jump from classical music to cowboy songs or fairy tales or science talks or just fire engine noises and then right back to classical music again. We never try to influence their choice. The *Stories of the Composers* series is very popular."

"Do they ever break the records?"

"Very rarely. If a record is broken, the child must, of course, replace it. They're very careful and the records are unbreakable."

"But who is your wealthy benefactor?" I asked. "Who pays for it all?"

"You need three things for a record library. You need records. You need librarian services. And you need a library room. We have a very active parent-teachers

committee and there are always mothers who can spend a few hours here. The school principal, Dr. Florence Brumbaugh, and the music staff have been very co-operative in allowing us the use of this room and in coordinating the library with other music activities. As for the records . . . Do you see those large record display racks?"

There are three of them, empty now.

"Every year we hold a record fair there. The record companies send us records for display. We get about three or four hundred. The children bring their parents to buy records that they will save for birthdays or Christmas. The parents can order any records they see here. The company charges us a discount price on each record purchased, so that we make a profit. At the last fair we cleared around \$130. The profits are used to buy still more records; and then, of course, they let us keep the display records, too."

I watched as a brown-eyed little girl whose sweater was buttoned quite incorrectly returned *Hansel and Gretel*. She slapped the child behind her who was pushing her and went on to take *The Music of Aaron Copland for Young People*.

"Another great source of records," went on my guide, "is the donations of the children themselves. They bring in old records of their own which they've tired of or outgrown."

Hunter Elementary is a school for gifted children. It starts with a nursery class. I wondered if the three-year-olds tottered home with Beethoven albums in their briefcases.

"The nursery, kindergarten and first grade children are not permitted to take out records. Their teachers play them for the whole class. The children start coming for their own selections at the second grade level and continue to their last class, the sixth grade. That year they're pretty busy and some of them may stop coming. But by that time they've heard a lot of music and a lot of them have acquired a taste for listen-

ing and collections of their own.

"Every once in a while the Parents Association uses some of the profits from the fair to pay for a concert with a live professional performer right in the school auditorium. The children really enjoy the concerts. We always have a question period afterwards and they get a lot of information about how a flute is fingered or what a sonata is."

I looked around wistfully. I should have enjoyed seeing a record library in every school in the country.

"Could it be done in any school?" I asked.

Mrs. Meltzer thought a moment. "I don't know," she said. "If you have some mothers who want music for their children . . . Mothers can tear down a school. They can also build it up—including a record library."

The children had run off with their selections and the lady with the coat had run off to start her oven. Mrs. Meltzer started putting away the card catalogues, then paused as she discovered one last little girl still dawdling over two brightly jacketed records.

"I can't decide between Mozart and Uncle Wiggily," she said.

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An inventory has been taken by most organizations at this period. The assets of the Federation are in the field of music and these are amazing. One of the most valuable is the Stillman Kelley Award. It pays one of the largest dividends.

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BAYREUTH OPERA TO BENEFIT BY CARNEGIE HALL CONCERT

The Bayreuth Festspielhaus in Germany, built by Richard Wagner for the presentation of his operas, will be restored and re-built as the result of all-American efforts, of which one is an all-Wagner benefit concert on January 15, 1956, at Carnegie Hall in New York, sponsored by the New York Federation of Music Clubs and the American Friends of Bayreuth. It is hoped to raise \$200,000 to modernize the opera house and to repair the damage resulting from bomb vibration during the war. The matchless acoustics will not be touched. They are as perfect today and as ideally suited to Wagnerian opera as they were in 1871 when Richard Wagner himself designed the house.

The benefit concert will feature a group of artists from the Metropolitan Opera who have also performed at Bayreuth: sopranos Margaret Harshaw and Regina Resnick, tenor Ramon Vinay and basses George London and Paul Schöffler, singing with the Symphony of the Air, conducted by Rudolf Kempe.

The American Friends of Bayreuth is one of many Federation projects under the International Music Relations Department of the Federation. It was founded four years ago by members of the Indiana Federation, spurred on by Miss Elsie Sweeney, one of the Federation's most dedicated members. The benefit committee of nearly 100 is headed by Miss Gladys Mathew, president of the New York Federation, with National President Dougan as Honorary Chairman.

THE INHERITANCE OF MUSICAL TALENT

(Continued from page 5)

first music lesson. Modern school administrators, aware of the problem, use music testing as a drag-net for the discovery of talent that otherwise would be lost to the individual and to society. The amount of talent that is "unearthed" by our schools, however, is rather insignificant, due chiefly to lack of time, money and adequate testing personnel. Who can estimate the magnitude of undiscovered music talent? And who can say that our greatest musicians have been those of truly greatest endowment?

We must face the fact that talent is acquired through hereditary structures or not at all. If we are realistic, we know that it is beyond the power of the teacher to bestow talent on a pupil. The teacher can only use what the pupil possesses; never more, and let us hope, never less. It is notable that those in the genius category require less teaching, and study chiefly to gain repertory. Our research reveals that the people differ as greatly musically as they do mentally. While it is true that some accomplish less with more talent and others accomplish more with less equipment, we are musically stratified by nature and destined to achieve different goals. Inequality of musical endowment and potential is the lesson taught by measurement. The one value that never varies is variation.

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